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#4

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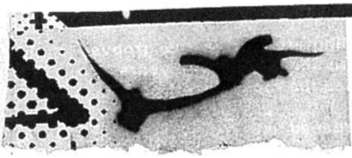


COMPILATION

1. **Conation** "They've Come This Far, Why the Fuck Should They Go Back Now?" it doesn't look like there is sanctuary anywhere, it doesn't look like we can outrun this pain and rid our lives of this fear. it seems that we are destined to remain chained to this iron fist and governments of indifference. at what length does this chain pull when you can't escape what's killing you? i would give my life for my family to plant their feet in the sand, to feel freedom for once in our lives, to sleep safe in our beds at night... and not be at the end of racism and hate, black labelled by the media and the heads of state. to feel freedom for once in our lives...to feel free! Dale, Jamie, Murray, Heath & Genna. P.O Box 49 Hamilton NSW 2303. www.deplorablerecordings.com/conation

2. **Bjelke Petersen Youth** "Pliant" originally by Left For Dead. The Bjelke-Petersen Youth Choir was...Gillian, Neil, Brad & Chris. P.O Box 668 Booval DC QLD 4304. www.bpy.live.com.au

3. **St. Albans Kids** "An Exercise in Self-Affirmation" drawing lines in the sand, digging holes in the ground, we are the sayers, the doers, we are the movers, the shakers, the liars, the cheaters...we are the humans! we are the humans! ashes to ashes, dust to dust... we're laughing because we're dying. from split 7" with George W. Bush. Thomas, Nicholas, Lachlan & Nathan. 10 Winchester Ave, Hove SA 5048. www.firstblood.net/stalbanskids

4. **Schifosi** "Wealth of Soil" what hope is there in this age of petro-chemical, of endless exploitation, of boundless hatred. a famine in the hearts of men. a loss in the hearts of wimmin. we disregard any responsibility to the earth and to each other. we are devoid of any spirit. we ensure the death of soul and why... we would starve or own brothers and sisters to whom this land belongs if it meant we could draw an ounce of wealth from the soil, or take the last bird from the sky, or fish from the sea. Tim, Bart, Kate, Tristan. P.O Box 242 Northcote VIC 3070

5. **The Stockholm Syndrome** "Pen & Paper as a Safety Harness" i've witnessed the indestructible self-combust & revel in the spaciousness of oblivion. now it looks as if times' up for the circuitry in this machine. the red wire is out and the cogs cease to turn. like clockwork this bio-mechanical marvel has come to an end, only to find the ash hasn't settled in the third degree. let the narcissist weep. let the narcotics flow. let the aggravator come. let's be done with it and slice out our forked tongues. from self titled CDEP. Nathan, Eli, John & Buttuhz. P.O Box 430, Newtown NSW 2042. www.geocities.com/whatisthestockholmsyndrome

6. **George W. Bush** "Fix Me" originally by Black Flag. George W. Bush was...Grover, Marcus, Max, Sean and Leith. www.ujaku.com/georgewbush.htm

7. **The Spitz** "Tell Me Something True" nail my eyes shut, bind my mouth and taste my rotting soul. we live and die knowing all i have and all i've seen and all we've ever been are lies. live. die. (i want something more this time). tell me something true. i'm bruised black and blue. nail my eyes shut, bind my mouth, walk round their plastic world and live and die. knowing all we have and all we've seen and all we've ever been- are lies. live. die. i want something more this time. tell me something true. i'm bruised black and blue. tell me something true. this struggle is for you. i will strip you with my eyes, i will bury myself inside you, i will devour you (the side that's rotting away). i will strip you with my eyes, bury myself inside you, devour you. the side that's rotting and decaying. cry with me (don't leave until you find me). wrap yourself around the ugliness inside me. Kate (vocals), NatC (guitar), Aaron (guitar), Noha (bass/vocals), John (drums). spincontrol@mindless.com

8. **Heartfeltself** "Consumer Hopefuls" ...and work is calling me back. these letters rain, these letters reign, these letters rain. trading stories, gossip, office power plays. the ladder game. and the world I know is spinning on your greed, and I travelled all this way...(to be a slave), and these plastic things make it all okay, because I never knew myself anyway. and I grew up all this way to be a slave and live these better days and time, ticking by, purchase life, bargain your rights. from "Seasons and Reasons Why" CD. Heartfeltself were... Caley, Liam, Rohan and Ben. P.O Box 149 North Melbourne VIC 3051. ben4ben@hotmail.com

9. **Identity Theft** "Warren Commission" a p.r display done with seamless endeavour guilty no hearing – revealed no never. the gestapo never lost the war just changed sides and kept the score. if i could sell a magic bullet then i could sell it all. commandeer controlling instruments deceit & watch it fly. forward the voice compel our thoughts to dance and march and die. decades been and decades gone it matters little now. a great no see, a coup d'etat. the guilty safe and sound. from "New World Odour" CD. Jay "Juane" (drums/vocals) Chris DeBono (guitar/vocals) Dave Collins (guitar) Ben Reichman (bass). chiznit@bigpond.com.au

10. **Charcoal Human** "Dissident" it's easy to see it as a factory. it's not hard to lose hope for change. but, look around see the carbon copies, look around and see the lies, look around see unfulfilled lives. look around, and don't be surprised when you see angry people discontent. dissident. this system produces dissidents, this system can't help but produce dissidents. because it doesn't work and will never work. Charcoal Human was...Brett, Barney, Nathan, Aaron and Sophie. sophiesucks@hotmail.com

11. **Far Left Limit** "Need No Explanation" who the fuck are you to say what sex should act a certain way? society does it's best to tear us apart, we should not obey. fuck off! i will not conform to mainstream ideology, and i will not change the way i am just because it threatens you and some fucked up old-fashioned point of view. THIS SHOULD NEED NO EXPLANATION! from split 7" with Deadstare. Spazz Dave (guitar), Ed Dogg (bass/backing vocals), Max Crumbs (drums), Tom Sloth (vocals). www.farleftlimit.live.com.au

12. **Widow/Orphan** "If Closets are for Clothes I'm a Fucking Trenchcoat" lyrics by Nikki Nighthawk appropriated by Ami and Owen. Ami, Brent, Damien, Paul, Owen. www.widoworphan.live.com.au

13. **Iron Sausage** "Convenience Stuffs / Democratic Disease" convenience stuffs, always look for an easy way out. what's it worth...the hidden cost. all that packaging will take its toll. stupidity- we don't think why we've no time. we could all be so much happier. so much...we over consume. soon there'll be no fucking room to dump our convenience waste. inconvenience...we'll know that feeling. as we choke on all of our shit. // no house. no food. no peace. families slaughtered. escape to the hills & await. the motions of bureaucracy. some protest. some riot. some don't give two shits. as refugees die one by one. disease spreads among the sick. hungry children. disease spreads among the sick. hungry children. as we worry about who will lead. the peace keeping force. twenty five years… the lucky country looks on… Iron Sausage was…John, Ed, Fred & Campbell. kilgoretrout@mindless.com

14.. **Love Like...Electrocution** "With Horses in Her Eyes, She Spat Like a Wildcat" from "She Was Red Hot" CD. Dave, Tom, Garth, Tim, Brett, Rowan. www.lovelikeelectrocution.cjb.net

15. **Headless Horsemen** "Born to Die" Chris Shortt (vocals), David Seet (bass/vocals), Damien Suplina (guitar), Alex Wood (drums). 31 Coora Rd Westleigh NSW 2120 www.geocities.com/headlessxhorsemen

16. **Terror Firma** "Young and Free?" two centuries of murder, of faces shoved in the dirt again and again. victims of white (mis) anthropology (legitimised genocide) i played in that discovered paradise of suburban wasteland. you never think twice to look down. how many years did they want to wait (to tell us the truth)? so many years of whitewash will not clean the slate. what's right? to steal lives? what's right? to feed us lies? from "Physics of the Atom" tape. Dase, Jacquie, Tom, Max. www.geocities.com/terrorfirma666

17. **Upside Down Flag** "Small Man, Big Mouth" originally by Minor Threat. UDF was…Kris, Aaron, Justin, Paul and Al. krisudf@hotmail.com

18. **Staying At Home** "Jettison" i am overly diffused. a sketch of a melbourne tattoo; and maybe someday i'll come through and loosen up my tight collar. you have an easy ride without my over-thinking. i've come off the rails and my headlights are blinking. i lie in bed awake, my heart keeping half-seconds. i wake at one pm and then i am back again; and maybe someday i'll come through and reach out to that elusive one percent i can get along with. sip cola and sit. open up and let me out, my heart is folding down. fold me up like a paper plane and push me into space, to fly like feathers from restraints of self-sabotaging self-awareness. i'm aware now i'm in too deep, in over my head. i bit off more than i can spit out; and i cry when i eat my pride, in danger of becoming obsolete. fold me up like a paper plane and launch my bright disgrace. Karen, Adam and Nick. from split CD with Seconds Away. www.stayingathome.cjb.net

19. **Worse Off** "Constant Damage" you can't describe it. you can't control it. you just have to step the fuck back and take it. i can't take it. i can't break it. something shit has to happen. don't they know shit never works for me. fuck them all, they try and make me see. i wanna snap but something holds me back. but it won't be there for long, cos it can't be there for long. Luke (drums) Sherv (bass) Johnny Optional (guitar) Ari (voice). P.O Box 871 St Ives NSW 2075

20. **Encryptor** "I-You-We-Dead" join the army, push your country a step closer to the edge. watch it fall off and then realise that it's too late- we're all dead. a machine-gun education, graduation in blood red. mother's children learning hampered by a bullet in the head. am i to be. are you to be. will we all be (bodies lost in action- at the hands of our politicians). who will be the next to initiate the next world war. or is this life, here we go fighting for. will I live? to see the end of it all. Micko (vocals), Ed (drums), Nathan (guitar). no_bias@hotmail.com

21. **Theory of Flight** "Illusionary" reality is telling me not to suffer but the illusion's telling me not to recover. I know I'd be better off if I let...but i can't give it up. i must hold on. if letting go means being alone i'd rather hold on. i'd rather stay illusionary. the coldness, the aching bones i've come to love and to survive upon. please don't take them away from me. maybe i don't want to be set free if freedom means that i am alone. i'd rather be chained. i'd rather be illusionary. stop trying to fight against this as this is all i have to live, you'll kill my world by curing me. this is all i have to live. i guess i am illusionary. lyrics by C. Traynor. Gareth, Troy, Chris, Ant, Owen. www.theoryofflight.live.com.au

22. **Things Fall Apart** "Tide" (jyoti) i held my mother's madness in the palm of my hand, cupped beneath my cunt, ready to catch the blood. there are no more dark places just buzzes of artificial light. our underground conspiracies have to end. beneath the paving stones- the beach. ripped out fingernails ripping up the pavement... we ran hand in hand towards the shore (dive in, sapphire tangled before being washed upon the sand). then we ran to the edge of a new world, the universe below us crashing upon rocks... i'll close my eyes and fall, while you are the type to backflip off and grab hold of stars on the way. mother run, mother run. my madness, ours. the father's hand squishes desire like bugs. our souls chase after us, quivering bones. i tripped over my shadow. it was dead... (luke) you stir to the cold, ache through void of doubt. you walk to nowhere more than where the gasp is without. wade on in- if you must. this swimmer understands. feel your mind on your skin and your heart in the water. but what of the tide? will these waves of yours bring you back? will they one day be our will- to wash away what brought us here? ...with a sickly conscience and dead unconscious, with neverending patience as terminal patients, with poison in our hearts, with an undead march, with choking sub-survival, by an ill-will... we are possessed. but what of the tide? i had a dream that we would all wake up. i had a dream that we all woke up. wake up. Jyoti, Luke, Aaron, Eamon. P.O Box 444 Wollongong NSW 2520

23. **Open Wound** "More Than Entertainment" Fab (Drums), Pauly (Bass), Rob (Guitar), Jay (Vocals).

24. **Cross Eyed Hate** "Whitebelt Wipeout" who the fuck started this trend? i don't know who but i wish it would end. focus on fashion what a fucking waste, you look like models this is a disgrace! dressed up like the fucking strokes is this all just one big joke? mainstream fashion dictating your style, moshing over you makes my life worthwhile! WHITEBELT WIPEOUT! you herbs are set to be taken out. WHITEBELT WIPEOUT! still dressed the same in 6 months, i fucking doubt (it). from "PS Fuck You" tape. Lex- bass, Max- drums, Dave- guitar, BE- vocals. P.O Box 763 Newtown NSW 2042. deadstareforlife@hotmail.com

25. **Days Of Iris** "Less Than All" from self titled CDEP. Rohan (drums, bv's), Liam (gat, bv's), Kelsay (vocals, bv's), Adam (gat, vocals), Glenn (bass, bv's), violin by Nell. days_of_iris@hotmail.com

26. **Deadstare** "Tooth & Nail" originally by Chokehold. Rob (bass), Buttahz (guitar/vocals), Pete (guitar), John (drums), B.E (vocals). P.O Box 763 Newtown NSW 2042. http://deadstare666.tripod.com/deadstare.html

27. **The Nation Blue** "The Day the Banks Went Under" something's burning inside my mind, burning inside my chest and plays a rhythm on the back of my eyes and steals time from the one, two, three, in my head. black market sound. the day the banks went under the sun shone stronger liberated from its ties to economics the light lasts longer. the day the banks went under a thousand hearts sang don't look to me I'm restricted by the numbers, but don't expect me to perpetuate the bloodloss. all this time we've been reluctant to believe in a black market sound that demands a separate frequency. from "A Blueprint For Modern Noise" CD. Matt, Dan, Tom. www.geocities.com/thenationblue

28. **Pure Evil** "Crushed Beneath the Weight of My Own Insignificance" Aaron Clarke, Abel Cross, John Irish. spincontrol@mindless.com

29. **Fuck I'm Dead** "Barefoot and Shitfaced" from "Bring On the Dead" CD. Dave (guitar / drum prog.), Tom (bass), Jay (vocals). P.O Box 2054 Lygon St Nth, Brunswick East VIC 3057. www.geocities.com/fukimdead

30. **Us Versus Them** "I Should Have Chosen Impulse" from self titled CD. Brent, Tim, Michael & Joel. www.buildrecords.com

p 2-5 deplorable/plf comp lyrics and info and stuff
p 6-9 intro
p 10-20 dreamy emo revo travelling stuff!
p 21-26 body image politics
p 28-31 herbal abortion
p 32-37 columns
p 38-41 conation interview
p 42-60 masculinity
p 62-65 catharsis interview
p 66-69 punkrock consumerism
p 70-78 punkrock consumerism critique followed by the….record reviews!
p 79-81 synthesis zine interview
p 82-93 zine reviews
p 94-95 outro

cover//matt + ami
disk art//matt + ami
patch// luke, + cam & fleur for screenprinting
photocopying partner-in-crime missions//jane (thankyou, thankyou!!)

and thankgod for punkpost

we are uncontrollable
we are irrepressible

"let's dance while we still can, these days are numbered short, we can watch moments pass or we can see them as our last and take them for all they're worth..." -Hot Water Music

I guess I am always working for something in the future, or thinking about the past and how good things were last year or last month or any time but now. I guess cos I'm always working on projects, thinking about the future is kinda necessary and unavoidable. but I still do find it hard to live in the here-and-now and engage with the present moment. luckily, every so often, life comes and grabs me by the hand to whisk me away to spend a couple of months in an exciting blurry haze where I get completely caught up in the moment and am in love with everything in my world. Travelling around Mexico was a pretty amazing experience and left me feeling exhilarated and alive for months afterwards.

after being back for awhile, I started to feel trapped in the real world of jobs and responsibility again. You know, that overwhelming feeling of frustration and stagnation that comes from day-to-day humdrum existence where there are no definite high points and everything just seems so lacklustre. All I can think about – to the point of obsession – is hitting the road and getting the fuck outta here.

but, after Mexico, I decided to stay in Brisbane for an extended time.. I've been trying to figure out how to stay in one place and be happy without the immediate buzz of far-away adventures. More and more I'm finding that a sense of community, and being involved in a bunch of different community projects is what does it. Doing community stuff gives me an absolute high that I can't shake for hours, days even, plus it's totally great to reach out a little and work with a different bunch of people. and while I've been staying in one place, there have been some very nice roadtrips, plane trips, band tours and closer-to-home adventures. and so it seems, *temporarily* leaving town gives me instant perspective on situations & immediately lets me think more clearly about what I'm doing, as well as giving me inspiration and a whole new breath of fresh air.

*(fuck) work

I guess I'm pretty obsessed with alternatives to work as I know it: figuring out how to work less and live more & all that jazz. After spending an intense period working at a full-time job in an arts organisation, as well as a part-time job in a youth organisation, I wondered what the hell I was doing giving up all the beautiful sunny days to stay inside hitting computer keys and shuffling papers & stuff. For someone who is so vehemently anti-work, I couldn't believe how fucking much I was doing, and I was getting pretty damn crazy & manic & erratic from never having any free time.

Me, Carolyn and a few other people took a roadtrip down to Newcastle for the This is Not Art festival (zines/culture jamming/punk/electronic music/all kinds of cool stuff). after leaving work on a very low note, the whole way down there I couldn't shake this feeling of absolute dread in the pit of my stomach. We got down there, and I spent a few days immersed in amazing people and conversations and workshops and gigs. on the way back to Brisbane we stopped at a beach.. it was windswept and cold and rainy, and all I can remember is sitting there on the rocks staring out to the horizon & thinking really clearly that I definitely did not want to continue working so much.

Soon after I was able to change my full-time job to part-time, and although it was the start of the transition to a relatively work-free existence, it was still way more work than I wanted to do. I guess it's still pretty

OUR LIVES ARE
our weapons.

... EVERYWHERE I TURNED, AUTHORITY!

hard for me to shake the "work-equals-worth" ideology that is so ingrained in me. In some crazy way, work is sometimes a sort of validation for my selfworth, and I am kinda scared not to work at all…hence I did a lot of procrastinating and talking about "not wanting to reduce my standard of living."

I finally quit one of my jobs, and made the transition to a much more work-free existence. now I just work a few hours a week for the youth organisation and the rest of my money comes from unemployment benefits (gotta love em). I'm pretty ecstatic to have so much more *time*, and still have enough money for fun and survival. At any rate, I really do think that the less you work, the less you need to consume worthless crap to make up for your lack of pure unmediated experience. Any day away from meaningless work is a brilliant day for rejoicing as far as I'm concerned. I'm also very aware that my current blissful situation may not necessarily be forever, so I'm just gonna enjoy it while it lasts and see what happens next..

Xinner strengthX

one minute it seems like I'm invincible, unstoppable, capable of doing anything, but then suddenly everything changes and I am left wondering "what the fuck.." this was especially true last year, when –for the second time in my life- I had my immediate safety threatened by some guy, and I spent quite a few months having sleepless nights and jumping at every fucking noise. another low point was when Geza aka tex -one of my best friends- died tragically…I still can't really talk about that without my heart aching.. there are also times when I can't put my finger on it, when I've got that feeling of dread in the pit of my stomach, not the nice butterfly nervous-excited feeling but that unshakeable feeling of utter dread that something awful is gonna happen. anxiety.

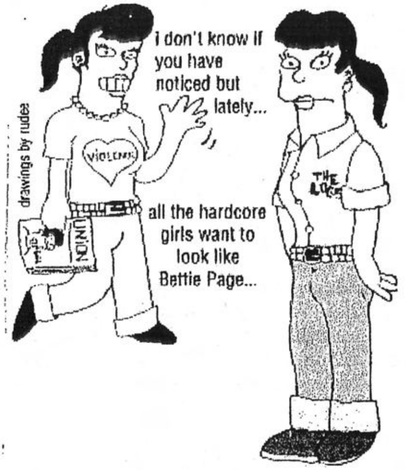
so I have been thinking a lot about inner strength and outer strength, and how, when it comes to interacting with the outside world, I definitely feel that it helps to have a persona of some sort. a kind of strategy, you know. there are lots of times when I have to do things that I've never done before, or when I have to do things that make me incredibly nervous, or reveal something intensely personal to someone. or when you just feel shaky, fragile, and at the mercy of this world. at such times, it can really help to have a persona to reinvent yourself with.

Brian <**Catharsis**> talked about the idea of having an amazing body-double who does all the crazy, courageous, braze and amazing things that you wish you could do, but don't think you'd never actually be capable of. He was suggesting acting like your fearless body-double, until it becomes so natural that you are the amazing, fearless, uninhibited body-double. **Kathleen Hanna**, with her Julie Ruin persona developed along the same lines, also stirred my imagination somewhat. I also read **How Comics Can Change the World**, which is all about developing and expressing yourself through personas and comic-book alter egos. Another zine I read was **Hard as Nails**, made up of contributions by punk grrrls on how they gain emotional/mental strength and empowerment.

If I do feel totally vulnerable, I don't want to ignore it or pretend it doesn't exist, by adopting some sort of one-dimensional emotionless persona. When I talk about developing personas, I don't necessarily mean acting in ways that disguise your true self, but simply exploring ways of interacting that build your mental weaponry and sense of empowerment. At any rate, there's plenty of times when I'm more than happy to cast aside my fragile shaky feelings, insecurity, doubts and worries to figure out ways of feeling strong and empowered when dealing with the outside world…

"you can't steal the way I fuckin' felt when I got up today" - Le Tigre.

If The Kids Are United they will never be divided!
Ⓐ


drawings by rudea
I don't know if you have noticed but lately...
all the hardcore girls want to look like Bettie Page...
VIOLENT
UNION
THE LOOK

...and I have also been thinking about how much I reveal to others. it is so easy to go through conversations, interactions and relationships always keeping a protective layer on and never really letting people get close for whatever reason. I really want to let down this guard and discard this whole "*what will people think?*" thing, and I hope this zine is a step in that direction. I think it's worth taking a risk and sharing your thoughts and feelings in the hope that someone else will relate and feel validated and affirmed, [redacted]

*diy hardcorepunk community

When I put together this zine, I want to convey my passion for those things that I hold dear. I want it to reflect the reason I embrace punk and to share the politics/thoughts/music that are such a big part of my life. And I want to make clear the link to the wider DIY punk culture that I feel connected with. I definitely believe that there is a true DIY culture that goes beyond simply making music, and that we have come up with many different, more meaningful ways of living and acting, enough to convince me that we are able to create truly amazing things that exist on our own terms.

When I think of my friends who are involved in the punkrock community, my heart just swells with pride and I feel utter amazement. I think of people organising benefit gigs, protesting, going to blockades, writing zines, getting involved with indymedia, playing in bands, running mailorder distros, drawing cartoons, riding bikes, fixing bikes, homebrewing, gardening, food not bombing, writing to prisoners, studying for degrees, educating, making documentaries, organising festivals and conferences, reclaiming the streets – and of course, intensely personal stuff like sharing experiences, expressing emotions, and speaking the unspoken in a society where our true selves so often remain hidden.

enjoy the zine.

Kylie x

(A) (E)

↗ people who send stuff for review

Mega props to these kids: the Deplorable kids for collaborating with me, Jamie/Conation, Brian/Catharsis, Laura/Synthesis, Casey Ress, Daniel Dry Retch, Spider/Mindless Commodity, Matt Average, Pytrik It's Raining Truths, Ryan/Mishap, Get in Touch/The Conspiracy kids, the marvellous Michelle Jury & Kirsty No Apologies, Dan NLB, Alex & Irene, Glenn Smith, Clodagh/Ideas is Matches, Greg Spiral Objective, Bianca 15th Precinct, Riva Electrocution, Loocy Villagebike –fuck, I know I'm forgetting people here! – all the contributors, everyone who helps with distro, everyone who writes, trades zines, sends mixtapes & more! Mwah!

PYRAMID WRIST BAND

BULLET BELT
-one size-

soundtrack:

Catharsis – Passion and Arsonists Prayer & Samsara
Submission Hold – "Sackcloth and Ashes"
Conation – "Dichotomy of earth and the human race"
Portrait – cd and 7"
Alcatraz – "Ni Dieu Ni Maitre..."
Le Tigre - "Feminist Sweepstake" + Remixes + everything!
Against Me! – "Reinventing Axl Rose" & "The Disco Before the Breakdown"
Godspeed, You Black Emperor!
Waxwing "Intervention : Collection"
Roman Polanski Discotheque – "eponymous discotheque"
Far Left Limit, BP Youth, all the comp bands ♥
Bitchcraft ♥

also: Antischism, Akephal, Unhinged, Cwill, Stalingrad, Fingerprint, Seven Days of Samsara, Saetia, I-Spy, Blectum from Blechdom, A Silver Mt Zion, Necrotardation comp, The Submissives, the Tossers, Clodagh's Irish punk mixtape, Irene's "viva la diva" mixtape, The Smiths, the Sugarcubes, Billy Bragg, Bruce Springsteen, Hot Water Music, Leatherface, Hellnation, Culture Shock (those lyrics!), Casey Neill, Programm C, John K Samson, Sixty Stories, Pretty Girls Make Graves, Born Against, R.A.M.B.O., fucking Tragedy, From Ashes Rise, Born Dead Icons, Inepsy, Shank, ... there's been so many good records in my life lately, but okay, I swear I'll stop the self-indulgence now!

ROCKET STUD GLOVE
-one size-

ROCKET STUD WRISTBAND

Homage to Catalonia –George Orwell; The Mole People -Jennifer Toth; Evasion -Anonymous (Crimethinc); Gridlock –Ben Elton; De Profundis –Oscar Wilde; Vagina Monologues –Eve Ensler; Cunt –Inga Muscio; Hot Water Music –Bukowski; No Logo –Naomi Klein; Consequence -Loolwa Khazzoom; Anais Nin –Henry and June; the diary of Frida Kahlo; Catcher in the Rye -JD Salinger (goddam!); Albert Meltzer, Jack Kerouac, Urban Hermitt, I'm Johnny and I Don't Give a Fuck...& oh-so-many-more!

other nice stuff : Godspeed You Black Emperor! all across Mexico, This is Not Art fest, being creatively under-employed, chocolate tofu pie, vegan cookzines, Z-Net, Indymedia, Crimethinc creations, Only Fools and Horses videos, Land and Freedom, Amelie, Big Brother (ha!), oh yeah a few more books: Lonesome Traveller –J. Kerouac and Sister Outside-Audre Lorde!!, studying Spanish, kinesiology, green tea with jasmine, may chang, rose oil, mead, writing to all the rad hcpunk kids… [redacted]

bad stuff: half of my damn friends travelling and/or living far away…it's okay when I do it, but when they do, it's a different story!!!

other stuff: I love writing letters/getting mail like nothing else. and I can usually keep up my side of the deal. however, when everything got hectic last year, my pile of mail just kept building up – and I am still trying to catch up! In the interim, this has prompted some of my mail friends to send me letters such as the ones excerpted below! **(*see Exhibit A)**

Exhibit A

G'day Kylie! thanx for finally getting back to me…

Hey Kylie… This is a letter to remind you that your oh so slack arse owes me a letter… So get writing.. Jerk!…

So yeah, I thought I should let you know that sometimes it does take me awhile to reply. especially cos I would much rather write a real letter with some substance, instead of firing off some crappy standard-issue note telling ya how incredibly busy I am. Communication methods? Emails are okay, letters rule, and carrier pigeon to the PLF towers even better. Speaking of underground punk communication networks: I do a zine distro and also dabble in books and records. and soon to be peddling reusable cloth menstrual pads…yee-har. Write for a catalogue. (don't worry, I am actually super-quick with sending out distro stuff!!).

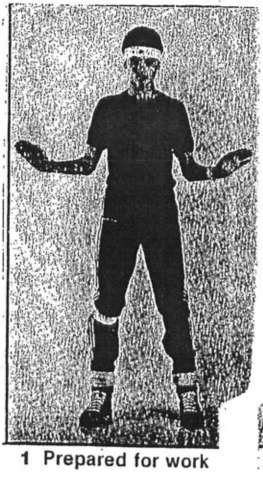
other important hardcore business:

now, if you've read Synthesis zine, you would be familiar with Laura's regular predictions for the hardcore scene. Inspired by her dire words about the direction of hc, I fancied myself as a fellow soothsayer, and as thus, have a few things to forecast for the future of the hardcorepunk scene::

* **retro-crust** - a new wave of crust sweeps the punk scene, "post-crust" bands start to pop up, & "the kids" adopt the neo-crust aesthetic en masse;
* **Crimethinc backlash** - it becomes de rigeur to proclaim that you want more out of life than eating dumpstered bagels and sleeping on couches, so you are obliged to declare to all-and-sundry that Crimethinc ideas™ are "not for you". (NB: may already be in effect);
***diaryism** – when punk kids meet each other for the first time, their conversations frequently begin with a confessional tone, otherwise known as "hey, I've read your livejournal" (NB: may also already be in effect)
***more stick clicks**;
***more hand-claps**. (okay okay, I admit the last two are actually demands and not predictions)
* short shorts

Oh yeah and in the "so bad, it's good" band name awards, my nominations are: **Kate Mosh, Anna Hardcorenikova, Pitboss 2000, Integrity 2000** (anything "….2000"). Best band name is of course **Fuck…I'm Dead** - like there was even any competition there! Well okay, maybe **Fagatron** is close!

Now, bring on the zine!



1 Prepared for work

2 Do waves down ...

3 ... to pick up ...

4 ... pole.

::::I am not a very good friend:::

if I met you, you would probably intimidate me

I d probably find it difficult to talk to you

if you were intelligent, you would make me feel stupid

if you were exciting or funny, you would make me feel boring

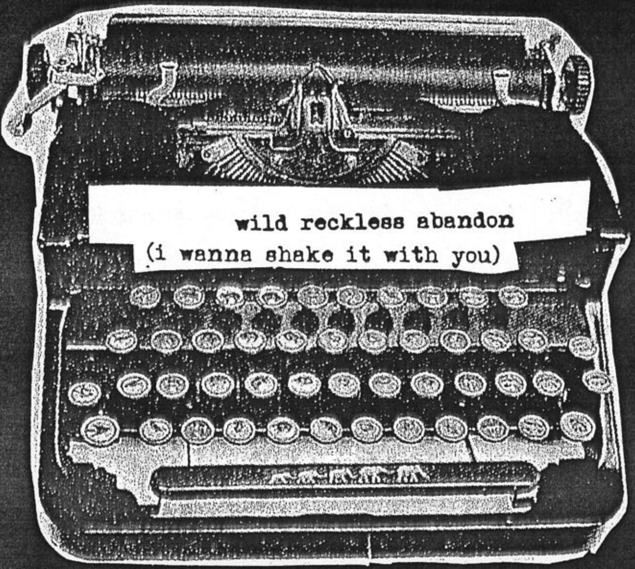
[redacted]

in a zine / as a penpal, I may be okay

why is it that I can tell the world (or whoever I happen to be talking to, or writing to, or interacting with) my opinion on anything under the sun... but it's so hard to express to people how I feel deep inside, how I am feeling right now, or how I feel about them? there are times when I am as close as I'll ever be to surrendering my inhibitions and living in the moment... excited, surrounded by movement, activity, rebellion and people who make my world turn. but for some reason, despite all this, I turn inwards, sitting quietly and contemplatively, consumed by seemingly millions of my own thoughts. I feel a million miles away from the moment, the instant. at my lowest points, I feel so alone and like I don't have a single real friend in the whole world. at these times, people often ask if I'm alright and if everything's okay. sometimes it's so hard to articulate, to put into words. [there will always be things that I cannot say to you and that you cannot say to me] .... when I was in Melbourne, I saw an artwork called "ships passing in the night", and it resulted in a bit of an epiphany for me.. it was set up in a totally dark room, and as you walked towards white apparitions projected on the walls, a figure would get up and move closer towards you. they stood silently staring at you, and right when it seemed like they were about to speak, to offer something of themselves, they slowly turned and walked away, without ever coming any closer.. I think it represented something about my fears of truly connecting with people... I feel like there are so many people I could potentially relate to in this world, and I come in such close contact with some of them on a regular basis. and I come so close to throwing aside my constraints and inhibitions and making real connections with people. but then something holds me back. why can't I take that risk and share something of myself, and start to make real/amazing connections w/people and never look back? I guess it is mostly because of walls I have built, fear of rejection, fear of real closeness, fear of being hurt... maybe fear of being happy? (and I guess this world isn't designed for people who are desperately trying to find the words to say things that we get told not to say, speaking out loud what the world tells us we should keep hidden inside and pretend everything is okay. etc) and I know that it's so often me projecting my own insecurities onto social interactions and situations - fears and insecurities that already exist in my own head being enhanced by the pressure of being in an unfamiliar interaction. my own world of social paranoia, feeling weird and anxious and selfconscious - feeling so inhibited inside that it can't help but be reflected on the outside, and people can't help but notice my inhibited discomfort, so they act in a similar way with me..

but I am tired of this theme of missed opportunities and wasted lives. I realise I don't have forever and that I just have to seize the moment, take a deep breath and never look back.. I already know that any time I do take a risk with a person, I rarely if ever feel a sense of regret..

(written during a moment of over-analysing + angst)



wild reckless abandon
(i wanna shake it with you)

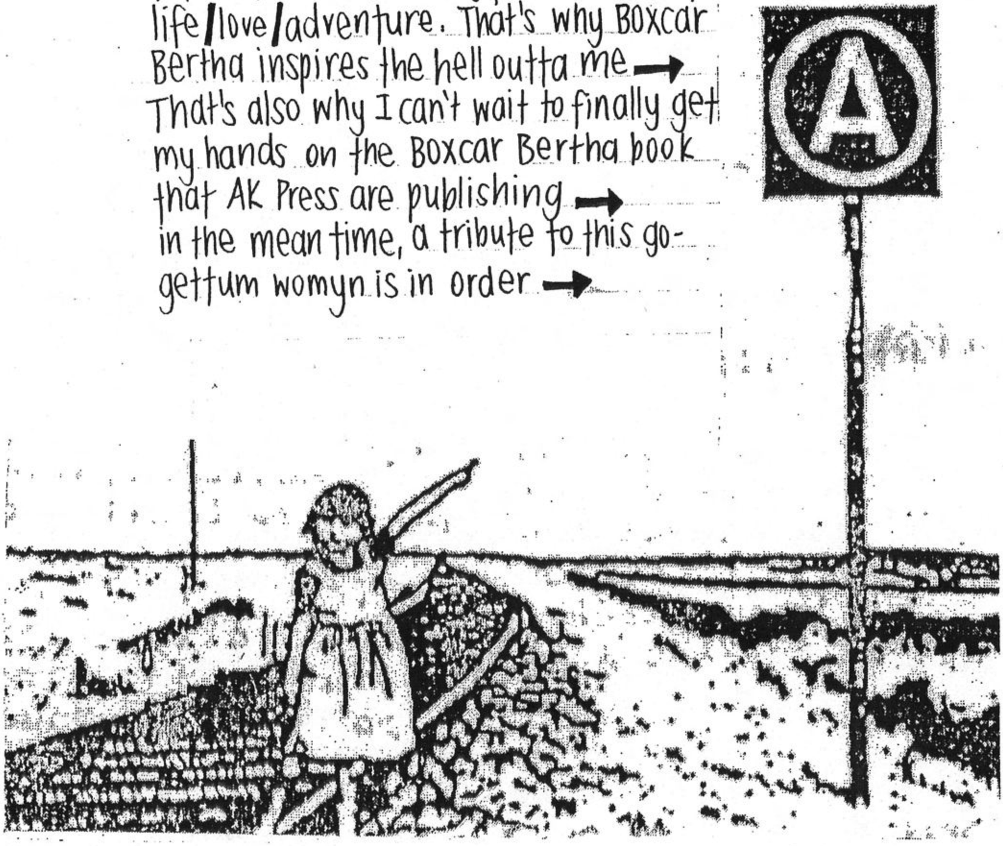
xxxxxthis train is bound
for gloryxxxxxxxxxxx

tramps like us

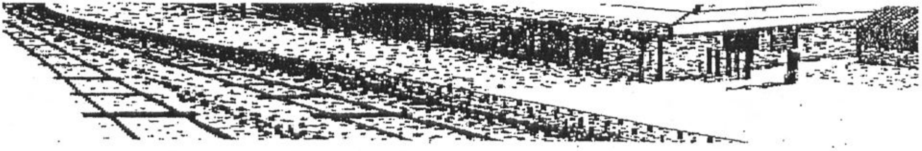
(searching for another world between
the cracks of this one)

baby we were born to run

The "leave the 9-5 existence behind in search of adventure" genre is more-often-than-not dominated by the much-exalted often misogynist Jack Kerouacs of this world. Even in punk-rock land, we're always hearing about the crazy adventures of Aaron Cometbus / Iggy Scam / that "anonymous" person who wrote the Crimethinc Evasion book (you can tell it's a guy, though).... it's almost enough to make you believe that grrrls don't travel DIY-style, let alone on their own. It's so affirming to find out that there are ladies out there with hearts beating, searching for the secret world concealed within this one, looking for a taste of pure, unmediated life / love / adventure. That's why Boxcar Bertha inspires the hell outta me →
That's also why I can't wait to finally get my hands on the Boxcar Bertha book that AK Press are publishing →
in the mean time, a tribute to this go-gettum womyn is in order →



Boxcar bertha rode the rails. Born a free woman amongst free women she grew up on the road, in hobo "jungles" and in anarchist communes amongst revolutionists, hoboes, wobblies and other free spirits. Boxcar never forgot the first real woman hobo she met (an IWW organiser) and from then on dedicated her life to meeting and knowing her fellows on the margins. She lived her life and ideas to the fullest, no armchair believer she never shirked from a challenge, never closed her mind. In her quest for knowledge she hopped freight trains and hitchiked as a young woman across the america of the 20s and 30s, living and working as a nurse, prostitute, statistician, abortionists secretary and welfare officer whilst also attending the infamous hobo colleges as student, lecturer and sometime founder. Boxcar believed in free love, women's equality and contraceptive rights in a time when such ideas were met with beatings, job dismissal, jail and worse, but she never let bitterness destroy her heart. She took part in strike support, unemployed marches, demonstrations and attended lectures by leading radicals of her time, but believed in living revolution as much as creating it. Having lived through the dark days of the first world war and the depression she outrightly rejected the rich mans fight and having travelled with thieves and prostitutes and seen one lover hang at the gallows she knew well the hollow justice of her times. Boxcar was always fascinated by her fellow sisters of the road and had ben reitman help convey her experiences in a book so that future generations of free women could know her life. Most of all though boxcar rode the rails...

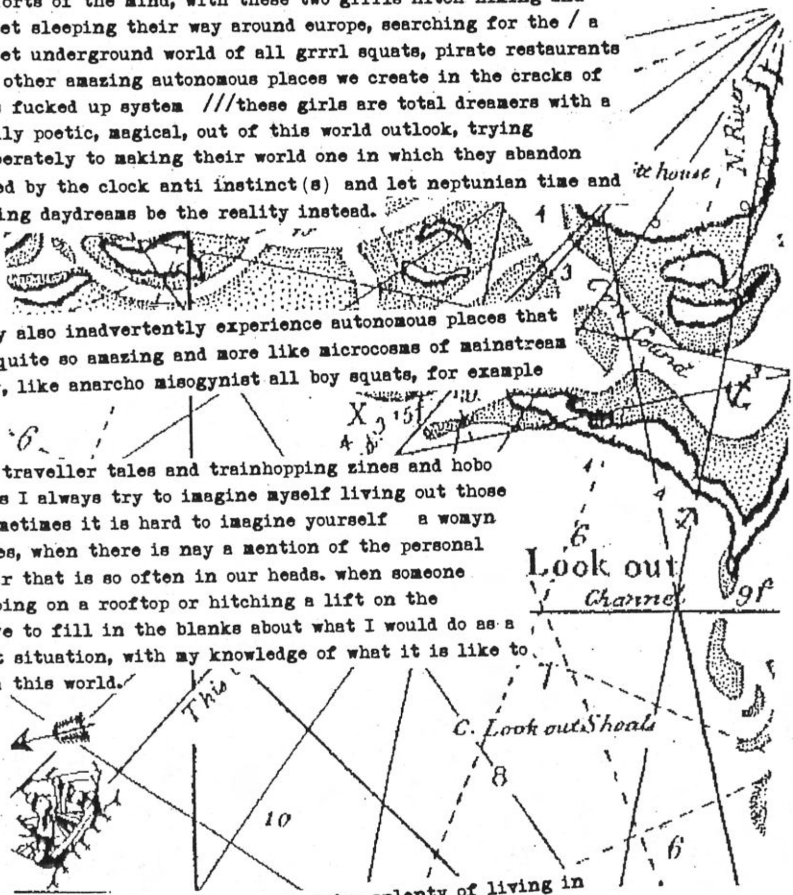


adventurer ladies of the modern day//
with a nod to boxcar bertha//
:a review of sorts

to be an adventurer in these times is to give up creature comforts of the mind, with these two grrrls hitch hiking and street sleeping their way around europe, searching for the / a secret underground world of all grrrl squats, pirate restaurants and other amazing autonomous places we create in the cracks of this fucked up system ///these girls are total dreamers with a really poetic, magical, out of this world outlook, trying desperately to making their world one in which they abandon ruled by the clock anti instinct(s) and let neptunian time and waking daydreams be the reality instead.

/they also inadvertently experience autonomous places that arent quite so amazing and more like microcosms of mainstream society, like anarcho misogynist all boy squats, for example

//when I read traveller tales and trainhopping zines and hobo stories, I guess I always try to imagine myself living out those adventures. sometimes it is hard to imagine yourself a womyn in those stories, when there is nay a mention of the personal safety and fear that is so often in our heads. when someone mentions sleeping on a rooftop or hitching a lift on the highway, I have to fill in the blanks about what I would do as a female in that situation, with my knowledge of what it is like to be a female in this world.



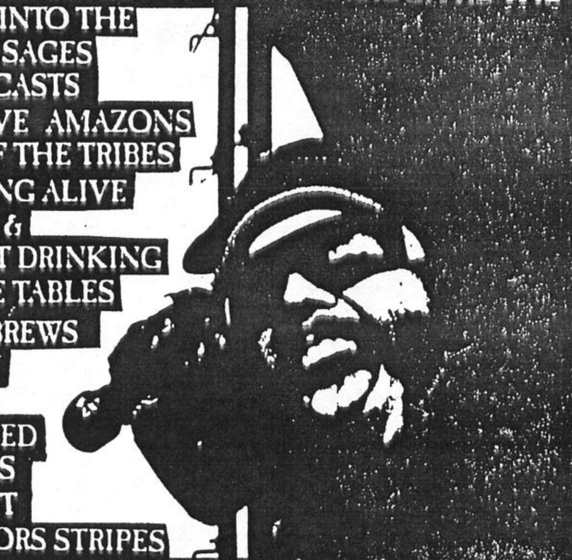
//off the Map did this for me, with tales aplenty of living in wild abandon, but also with an acknowledgement of self preservation and safety. so I cant begin to describe how affirming it was / is to read the tales of wimmin who are doing the DIY travelling thing,,,,,, and I totally recommend taking it in your backpack next time youre out on the road..

[off the map - from crimethinc]

RIFFRAFF.

You know who you are.

HOORAY FOR OUR BAND OF HAPPY RAGGED FOLK
TELLING OLD STORIES & FIRESIDE JOKES LIVING FOR THE
MUSIC, THE LOVE, & THE LAUGH HOORAY FOR THE RIFFRAFF
RACONTEURS & BOWSIES REBELS & TRAMPS TRAVELLERS WHO
RAMBLE FROM CAMP TO CAMP DODGERS &SWAGMEN VANDALS
AND ROUNDERS WANDERING HOBO TOWN TO TOWNERS
COME JOIN THE CIRCLE DANCE OF JOLLY FOOLS
SQUATTERS & CRUSTIES WHO MAKE THEIR OWN RULES
RIVERBED BEGGARS CAROUSERS & THIEVES
OUR ONLY MOTTO-@N@RCHY MIGRATING DRIFTERS BUSKERS
ON THE STREETS MINSTRELS & GYPSIES WITH NO SHOES
ON OUR FEET DROVERS & ROVERS NOMAD SOULS
RANK & FERAL VAGABONDS LAYING DOWN THE BEDROLL
TREE SPIKERS & DIGGERS WOBBLIES & THE LIKE
MONKEYWRENCHING SABOTEURS WOODENSHOE **LUDDITES**
BOLT WIEVELS & TRIXTERS **ELVES** & SPRITES, WE LAUGH AS THE
DOZERS BURN & ESCAPE INTO THE
NIGHT WIZARDS & SAGES
DRUIDS & KNAVES OUTCASTS
FREAKS WARRIORS BRAVE AMAZONS
& PAGANS CHILDREN OF THE TRIBES
AGAIN WE ARE AWAKENING ALIVE
ALIVE ALIVE! WINOS &
DRUNKARDS A STOUT DRINKING
CREW DANCING ON THE TABLES
SLAMMING DOWN THE BREWS
WE DONT CARE IF IN
THE MORNING OUR
HEADS NEED TO BE NURSED
PINT AFTER PINT THERE'S
NO LIMIT TO OUR THIRST
WE COME IN ALL COLORS STRIPES
& SPOTS **RAGING GRANNIES & PUNKERS**
REVEL IN OUR LOT WE DONT CARE WHAT
WE LOOK LIKE & WE DONT WEAR UNDERWEAR
GO AHEAD & STARE WE ARE **EVERYWHERE!**



Mexico

At the end of 2000, I left to go to Mexico via Japan & Vancouver, which was my first time in a "third world" country and a really eye-opening, scary and exhilirating experience. Obviously, a lot of what I experienced is hard to capture in photos or condense into a few words in a travel diary (that's what everyone says!), but here's a few notes anyway, about some of the places I visited. A lot of people (mostly who'd never been to Mexico) warned me about the dangers of travelling in Mexico; but seriously, if you took all the warnings to heart, you'd never do anything spontaneous or fun or even leave your hostel room. Sure, I took the warnings with more than just a grain of salt, and was more safety-conscious than usual, but I think the prophets of doom need to be counterbalanced with the positive words of people who have experienced Mexico first-hand. (There was one pretty major natural disaster (an earthquake!!) that happened when I was there, though!)

Mexico city

As we flew into Mexico City, the aeroplane was filled with gasps at its immensity, as there are more than 22,000,000 people living there (more than the whole of Australia). After waiting for baggage/customs/immigration control, I finally and unsuspectingly came face-to-face with the general chaos of Mexico City Airport: a huge sea of thousands of faces, shoulder-to-shoulder, lots of Mexican guys in cowboy hats (sombreros are a tourist myth!), everyone speaking a million-miles-an-hour Spanish I couldn't begin to comprehend, and me worrying about all the airport pickpocket warnings. Was a little shocked to see a machine-gun toting guard in front of the cab-rank with his gun casually pointed at the crowd.

Got a cab with a crazy driver who sped at a great pace, narrowly missed other vehicles by inches, personified the term "road rage" and drove with one hand on the horn at all times. The traffic was really crazy with motorists ramming into each other and traffic cops having to physically jump in front of cars to make them stop for pedestrians! After watching shell-shocked at my first glimpses of Mexico City, I arrived at the hostel, and then sat up on the roof looking out over the city through the pollution haze. I wondered whether I'd ever want to leave the safe hostel territory and go out exploring stuff. At any rate, I was completely jetlagged, having arrived in Mexico at the same time I had left Japan.

the next day, I took a deep breath and thought "okay well this is it, now or ever" and started exploring. intrigued by lots of colourfully dressed Mexicans, some looked rich, and some looked absolutely dirt poor. a lot of people seemed to be carrying all their wordly goods and looked like they might have just arrived (- and by all accounts, each day approximately 1100 new people arrive in Mexico City from all over Mexico) - plus when I was there, millions of pilgrims were arriving every day to visit the Shrine of the Guadalupe.

Saw some of Diego Rivera's famous communist murals, like "Dream of a Sunday afternoon in the Alameda" and "El Hombre Contralor del Universo." I was pretty bummed out that Frida Kahlo's stuff is not as publicly accessible as Diego's; I suppose because he was more of an arm-of-the-state. While I was in Mexico City, I also visited the huge, sprawling -and amazing!- National Museum of Anthropology. Generally walked around the streets and observed stuff: lots of organ-grinders, beggars, street vendors haggling, chainstores like McDonalds & Pizza Hut, lots of little taco stands, beaten-up old American cars, VW beetles for cabs, political demonstrations in the Zocalo, political banners, soldiers, guns everywhere.

Punk kids all around the world have heard of the Mexico City punk market which is held near the Hidalgo Metro each Saturday. I was a bit nervous because there are lots of stories about tourists getting robbed within seconds around that Metro stop, but once I got there it seemed okay to me. Up until then, I had only seen "regular, normal" Mexicans, by that, I mean people going about their day-to-day business on the street, no visual signs of counterculture. And now all of a sudden, converged here were KIDS of all sorts – punks, metalheads, mullets, dreads, mohawk punks, Marilyn Manson lookalikes, skater dudes, skinheads – all kinds of freaks, weirdos and "youth," who were pretty much invisible until now.

There were lots of familiar punk reference points – Doom was being played over the speakers and Final Conflict, Aus Rotten and Dropdead were the most visible western punk bands on the distro stalls. But definitely the most popular was Los Crudos; I think their Spanish-speaking hardcore legacy is visible to anyone with a sense of punk who visits Mexico...I saw people wearing Los Crudos shirts in pretty much all the bigger towns I visited in Mexico. I was wondering if the stall holders would be as crazy as at the normal "daily needs" markets – they weren't calling out peso prices and haggling, but they didn't have to, because the whole place was packed shoulder-to-shoulder with hordes of people and you had to line up to get near most of the stalls! There was heaps of EZLN stuff, anarchist books, vegan tortillas and other such lovely stuff. And a few people selling their zines stood on street corners, holding up a copy and calling out the price just like newspaper sellers! Oh and by the way, TAPES are definitely the most popular medium for music, not CDs, although 7-inches are relatively popular, too.

Teotihuacan

Got the bus out to Teotihuacan to the pyramids, the busride there made the whole thing practically worthwhile on its own, and I sat fixed to the window the whole time, with my jaw dropped and eyes wide open. I guess up to this point I was kind of wondering where all the millions of people in Mx City could possibly live, until all I saw for miles, all the way from the road back to hills, were slums and shanty towns. Haphazard concrete structures a couple of metres wide, in seemingly random chaotic order, with piles of rubbish, broken down cars and beat-up trucks and tiny little neighbourhood stores and bars, identifiable by their Corona and Coca Cola murals. And you could really smell and see the pollution out here.

First we went to the (shrine of the virgin of) Guadalupe, where millions of pilgrims were arriving from all over Mexico daily leading up to December 12. There were hordes of people carrying candles, palm fronds, framed pictures of Mary, [redacted] carts with Madonna images, with people crossing themselves, singing hymns as they [redacted] walked through the surrounding markets (selling all the Madonna keyrings and t-shirts you need) and even making the last stage of the pilgrimage on their knees.

I thought it was pretty inappropriate of some of the American tourists to just walk into the church services and take photos or get out their fucking ever-present handycam (gotta experience everything through a screen). I mean, I saw lots of things on this day that I would have liked to photograph, but did not feel ethically comfortable about. I saw some really upsetting poverty - two girls, maybe 3 or 4 years old (or less) in a cardboard box in the middle of a busy highway just outside Mexico City, and my first instinct was to take a photo. Although I restrained myself, I guess that photographing something is an instant reaction to "processing" a new experience that you can't process in any other way.

Reached the ancient archaeological zone at Teotihuacan and explored the pyramids, which are some of the largest in the world. Climbed the 'moon' pyramid to look at the 'sun' pyramid, and even looked down from a great height to see a guy in a Born Dead Icons shirt out there in the middle of the desert! The pyramids were started in 450 BC and finished by 450 AD, and they are only 15% uncovered as the Mexican gov. doesn't have the funds to complete it. It was totally hot out here, so I sat in the shade and watched the hawkers, with their unrelenting multilingual sales pitch and persistence in selling miniature pyramids and other cheap trinkets to hapless (mostly gringo) tourists!

Oaxaca : Zipolite

Left Mexico City for the much more chilled out possibilities of Oaxaca state. I was at the bus station getting a coffee and there was a newsreport on the TV about police using violence in the Chiapas, elderly women were getting the shit beat out of them and other awful stuff (which was shocking, but not entirely surprising, given that women and children were the main victims of the Acteal massacre a few years back). I bought an English-language newspaper to find out more, and discovered it was in a small border town near Guatemala: and negotiations between Marcos and Presidente Fox were apparently progressing.

Well, unlike the "family-friendly" movies shown on bus trips in Australia, we watched a crazy horror movie, which was pretty unsettling when we were driving around such precarious mountain roads. After awhile, the bus driver turned off the movie so that an indian guy with an acoustic guitar could sing a few songs and collect donations from other passengers before his stop!!! Not long after, the bus skidded to a halt because of a burnt-out tyre; so while it was being fixed, we spent a couple of hours out in the hot plains, admiring the stark scenery of the Sierra Madre mountains and marvelling at the very fresh air, which was heavenly after Mexico City. We passed through some army check points, [redacted] mostly they just walked up and down the length of the bus, checked documents and questioned people –and the machine guns made it pretty intimidating.

Was surprised by how refreshingly small Oaxaca was when we drove in; the outer streets were all dirt, the streets around the Zocalo were cobbled, and there were no buildings over a few stories high; oh yeah, and the hostel was a rambling old place full of hippy backpackers. Generally Oaxaca was a good place to spend a few nice, chilled out days before heading to Zipolite on the Oaxaca coast. There were lots of warnings about bus hold-ups on this particular route, but we made it okay! We arrived in Pochutla in darkness and couldn't see any of the supposed camionetas, with the first cab's rate to Zipolite being an extortionate 80 pesos. Me, Tom and Andres settled for the marginally less exorbitant rate of 60 pesos and began a hellraising trip to Zipolite with a driver who sped around the sharp corners at an unsettlingly fast pace. It was at this point I noticed this was the first taxi driver I'd seen in Mexico whose dashboard was not laden with rosary beads and Catholic icons, instead he had a Donald Duck figurine hanging from his mirror, oh dear!

The driver stopped and announced that we were at the town of Zipolite, and informed Andres that it was a further "dos kilomietres" to our destination – along a dark, dirt track - and that we would have to pay 80s pesos to be taken the last little bit. I mean, we weren't exactly feeling like intrepid explorers at this point… We looked at each other, shrugged and agreed to it (and we all had to admit it was a pretty ingenious method of extracting money from hapless foreigners eager to get to their dirt-track destination in the dark of night). So away we went, until he stopped and said we were there…it was completely pitchblack and no-one was around…hmmmm, panic!!

Eventually we found 2 people in a hut reading by candlelight, and they told us that the owners had finished work, so we walked –in pitchblack!-through thick shrubs, and down a steep rocky path and then along the beach to find somewhere else to stay (of course, in the light of day it didn't look nearly as treacherous). It was at this point we noticed that the wet sand made a silver trail that sparkled around your feet as you walked at night…beautiful.

Zipolite is an incredible place, with its tiny population and beautiful isolated beach, making it a [redacted] favoured destination for backpackers, hippies and naturists. We stayed in an open-air hut surrounded by lush vegetation and overlooking the beach. Nothing to do but read, write, swim at the beach, lie in a hammock and drink

Sol. The enforced break from the trappings of civilisation [redacted] was very welcomed – no email, electricity or toilets that flush. Very much a paradise, however the picture would not be complete without a few of the more "rustic" features to balance it out..like a bees nest in the roof of our hut (about half a metre long!), huge scorpions, a wasps nest, spiders, lizards…but somehow we managed to peacefully co-exist! (although I did have to hot-foot it out of the cabin after shaking the sand out of my towel stirred up the bees!!!)

after returning to civilisation to collect supplies and pesos, I realised i lost my FMT, which is the document that means you can legally travel in Mexico. but before I could sort it out, I threw up all over the main street of Pochutla due to some bad beans and rice..I thought i was gonna go out like Bon Scott, and Tom confirmed that I did actually turn green. I spent most of the day in a phone booth in Pochutla calling Immigration Offices, and being hung up on for not speaking Spanish.

Eventually, a very nice Consulate official in Mexico City informed me that I would probably be able to get by without the card, and just pick up a new one before I flew out of Mexico City, to use for airport immigration purposes. Knowing that I was heading to San Cristobal de las Casas next, I mentioned this to her, and she suddenly said I would most definitely need it, and I could be in some deep shit without it.

So, I had to go to Oaxaca city, where I then spent lots of quality time with the Mexican immigration department in order to obtain a replacement card. My lack of Spanish and their lack of English made this a very interesting, difficult, frustrating crosscultural exercise. I met two other stranded foreigners and we spent the day helping each other as best we could. Luckily, we also met an English-speaking Mexican girl who was marrying her American hog-farmer boyfriend and who knew all too well about insane Mexican bureaucracy-and was able to help translate. To get a new card, I had to go to a stationery shop and buy the necessary forms (!), photocopy EVERY single page of my passport including the blank ones (!!), and photocopy every single piece of money I had, so that they could establish I was not going to try and live in Mexico. After all this, the immigration officers just rubber-stamped our forms without looking at the documentation, because they wanted to finish work for the day!! One of the other stranded foreigners retrieved a biscuit from their backpack, which we broke into pieces and shared, and declared it the best damn meal we ever ate, such was the nature of this epic, draining, all-day ordeal.

So, it was onwards to San Cristobal de las Casas in the Chiapas. It had beautiful narrow cobbled streets and very old Spanish-style buildings, with cool clean highlands air, and a much colder temperature than what I'd been used to. I stayed at a place that had actual hot water, but of course, still no toilet seats (it's the Mexican way, I guess).

The political situation of San Cristobal becomes apparent to the casual observer, if only for the abundance of pro-Zapatista graffiti adorning almost every street and the little EZLN effigies and Marcos dolls you can buy at markets and on street corners. I guess this is why San Cristobal attracts a lot of activists, political types and alternative travellers. Some guys on the street asked me whether I knew about any feminista stuff happening, and later I ran into them at the info-shop where they were based: identifiable by its red and black circled A sign out the front, [redacted] It had a spaghetti restaurant [redacted] and adjoining anarcho-fem info-shop…woohoo! I looked longingly at the selection of magazines, zines, books and Mexican hc/punk records → (much easier to translate!!).

[redacted]

Generally marvelled at the astounding array of vegetarian restaurants for such a small town and admired all the locally-made silver jewellery and rugs. Took a boatride through the spectactular Canon del Sumidero with its 500 metre high sheer rock walls, and abundance of wildlife - on the way there, stopped at some tiny little villages mostly inhabited by Mayan people – finally saw some of the distinctive, totally colourful shawls/tunics that they are renowned for.

an
abrupt end,
no real conclusion,
cos these are just
random notes from
some of the
places I visited…

stuff to check out:

"Auroras of the Zapatistas"

Diego Rivera

Frida Kahlo

¡tamales!

"Beyond Tijuana"

Lonely Planet (despite everything!)

Chiapas

Oaxaca

Book Your Own Fuckin' Life → (though I heard the database got deleted)

Remedios Varo

body image politics (fat hate disgust)

(extracts from my diary)

...but then, one comment on my body from an old acquaintance temporarily made me feel like I was punched in the stomach. you know when you finally lose some of your inhibitions and constraints and forget about all your hang ups, & have a good time? and then suddenly someone says something so cruel, so hurtful (although they say it quite flippantly, like you wouldnt care) that you are stopped dead in your tracks and the smile almost instantly drops from your face. I had to just forget about what was said, because I didnt want it to ruin my day. but unfortunately it did still send me yet another message that everyone must think I am the most ugly disgusting repulsive looking person theyve ever seen that I am so completely hideous -but maybe Im okay on the inside /personality wise or whatever. or maybe not even that..

I wrote that in my diary after having a time of total fat hate disgust self-doubt, ridden with insecurities about my body, my self in general.. I am pretty relieved that this outlook isn't my reality most of the time…but I do want to acknowledge those feelings exist inside me. and I also want to keep exploring possibilities and new ways of thinking about my body image. not just accept this fucked-up shit as inevitable. it was almost a year ago to the day that sophie and I talked about this, and it is beautiful that we seem to be on similar paths. I know that I will never regret talking about my feelings on my body, and I think I have made some important changes to my thinking on the matter…and I am hopeful that it just keeps getting better from here..

(((**a few months later**))) I am figuring this stuff out even more than I could have hoped. certain significant events have transpired and some new and truly amazing people have become part of my life. people who make you feel good about yourself are so damn good to know. their presence in my life seems to magically coincide with the dissolution of my self-obsessed negative body image thought patterns. and these thought patterns are turned into something that more closely resembles self-acceptance, self-love, self-confidence. to finally experience these things gives me such an ecstatic feeling. i can't even remember the last time I had a MAJOR body image freakout mirror moment. oh, and I know it's not just being around amazing people that has got me to this point...there has been a lot of inner-work to do. and because I am feeling so good from the inside out, amazing people coming into my life seems to coincide with that. no more obsession (for now, anyway))

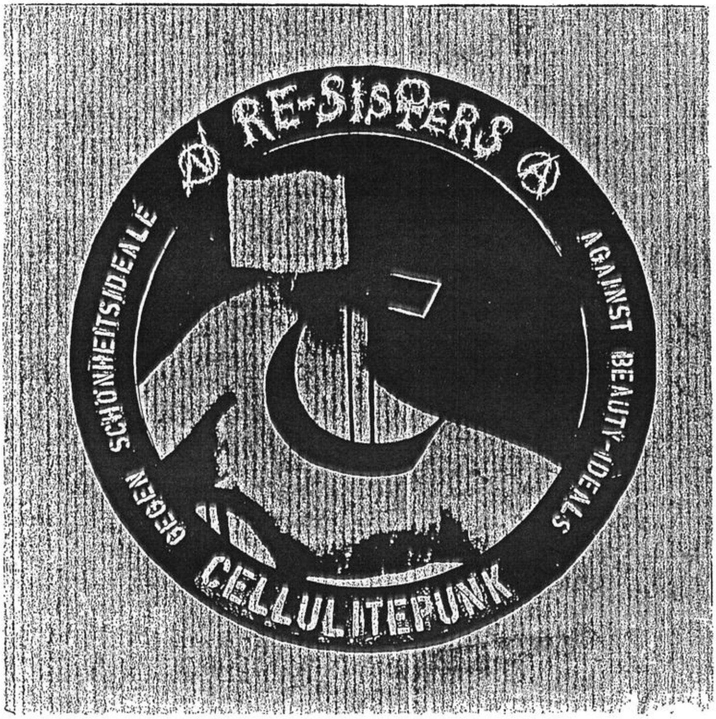
→

it's a step in the right direction, but it leaves a whole other story unspoken, so many words left unsaid, so many stirred-up feelings left to become internalised. I think that there is a huge part of our experience that is missing from the discourse on body image. when a radical feminist cheerleader shouts out **"riots not diets"** or a fellow feminist tells me that "all bodies are beautiful" or the writing of an enraged woman reminds me that "the media sucks….love your body", I feel affirmed yet essentially it leaves me in the same place I was before. I find myself wondering how to get to that place, the place where women unconditionally love their bodies, because it really is unchartered territory for me. I wanna know exactly how to get from A to B, how to get to a point of radical self acceptance and unconditional body-love where I love my body/self **as it is. right now. in the present tense.**

maybe we can start by refusing to speak about body image through statistics and sloganism. I am not [completely] convinced by their insidious lies but I also gotta admit that sometimes my own fighting words are just as empty. this means that I can't speak in abstractions any longer…I will not talk about "a friend of mine who has a fucked-up body image" or "women in general" when I really mean to say "me" and express my own feelings and insecurities. this means I need to admit that I am not immune to listening to the voice of my internal critic whispering harsh words to me when I catch sight of my reflection in a mirror. it's also acknowledging the side of you that never wants to buy into body image hype but still sometimes secretly wants to be stick-thin and cellulite-free (etcetera etcetera ad nauseum), not in some bimbo waif way of course but an alternative reworking of that ideal...

so, that's a starting point. and now, where to from here?

kylie x



"i'm a fat ugly annoying heffer"

or

"oh my god I can not read another fucking piece on body image"

by sophie

This is going to be a really hard article for me to write. it's going to be even harder for me to put my name to it. and I don't know that I will. because I'm going to expose a side of myself that most of the closest people too me don't see, a side of me a rarely acknowledged to anyone at all. I have written heaps of articles relating to feminism… relying on too much theory or the third person. using the word "women", but never ME. very very rarely have I admitted how the much thrown around concept "body image" affects me.

but I think it's important that I do because for a long time I thought I was the only feminist/critical thinker that feels the way I do. and I was ashamed of it and would have died if anyone found out how I feel about myself sometimes. and I think writing this article might also serve to show, once again, if it even needs to be shown again, why feminism is absolutely relevant everyday. and why it is so important to me because, without it, I think I may be a nervous wreck too shy too talk to anyone. without it, I think by now I might absolutely hate myself. however, there is still work to be done… this is about my experience so I'm going to use terms like feminist and patriarchal/capitalist. but I wanna acknowledge that restrictive and dominant ideals of beauty and body image disempower everyone… and this is not a circumstance that is limited to the female experience. it's a human experience. but I am female, and this is my story.

let me place myself in context here: five years ago I found feminism, but it was long before that, that I started to critically think about gender and body image. not really knowing that that was what I was doing at the time. so I would say that's about six or seven years of slaving away at unlearning, critically thinking about beauty and the way gender operates in relation to it. I did vocals in a hardcore band for years. a room of people looking at me jump around, scream my guts out. I think that I appear to be confident, strong, self assured most of the time? content, happy? maybe some people have even misconstrued me as arrogant along the way?

cousins, family, some female friends would make comments on their own weight, and about diets. I'd either tune out because diets just have no meaning to me, or I'd talk through my politics on the matter and tell them they are beautiful. because they are. at family do's sometimes people would make comments 'oh you've lost weight!' and I would growl at them 'have I?' and shrug. and it was true... I will never go on a diet, and haven't for a really really long time. I absolutely resent the fact that I was sent to weight watchers at age 12. something I was so ashamed of, I hid the fact from my friends at the time and would have nightmares that they would find out. and it's something that I'd never told a soul until a little while ago. I'm even cringing as I admit it right now.

however, as much as my stance on diets is sound, I wanna talk about how I feel when I look in the mirror sometimes… or see myself on video… in a photo. sometimes. how I feel when at moments of really low self-esteem, absolute vulnerability… triggered by a variety of things, I wonder how anyone has loved me ever? even though *theoretically* I know that's a ridiculous thing to think.

most of time, my feminist philosophies on body image kick my ingrained dominant ideologies' arse. and ideas of beauty and attractiveness are my own, steering away from those ingrained into me through my life. but I have to admit there have been many occasions over the years where I have looked in the mirror and felt sick at how ugly and fat I thought I looked. and even use phrases like 'I'm a fat ugly annoying heffer', and other words that I detest and would never ever use otherwise. and then that would struggle against, 'what the hell is this??? you *should* know better than this. this is shit! how can you still think this!' sometimes the self-consciousness results in this shy/awkward/anxious/vulnerable person that's just not me. a few nights ago I was at a point so low, a point I hadn't reached the depths of since high school. feeling invisible, like I was not worth talking to. at one stage I was at a bar trying to get a drink. the barman kept serving everyone except me and I got so frustrated that when he finally got to me, I went to speak but burst into embarrassed tears instead. I had just worked myself into such a awkward, nervous, self conscious state that the slightest thing tipped me over.

and at times, in the band, up there I would feel totally vulnerable, exposed and self conscious. the worst time was one show at the midnight star, I think I did the whole set with my back to the crowd, and I didn't say much and when I did, I hated what I had said. I'd had a bad couple of days, and after the set I felt so embarrassed that I ran upstairs and cried hysterically. I was a mess. you see, when I have the self doubt that's linked to my appearance, it then affects how I feel about my whole person. I feel like I am annoying. stupid. because of the constructed "fat personality".

at this point, I wanna reiterate that a lot of the time, I do feel strong and confident, like the person I appear to be. but I need to admit that there are moments when I am still feel totally strangled by definitions of beauty. and while I am low, I hate myself for feeling that way and think I am weak. 'call yourself a feminist??!'

that is until I realise/remember HOW ingrained this shit it. how ubiquitous patriarchal/capitalist/dominant ideals of beauty are. and how REAL the effects are.

i kept all this to myself for a long time… and then it slowly came out that all these beautiful gorgeous strong feminist women I knew sometimes had these same moments of horrible self doubt and self consciousness and it really hit home about a year ago when I was chatting to a great friend, who is gorgeous in every sense of the word, who is someone I respect so much, whose philosophies, writings, conversations always inspire me, a certain zinester.. and she said that these feelings happened to her too. and I realised that this was something that was in desperate need of discussion.

so basically I've to terms with the fact that this is going to be an ongoing battle. but I've now realised that I shouldn't hide it. acknowledging it is probably the most positive action I could take. for myself, and maybe even for others. coz I now realise that this is not my flaw, even the feminist of the feminist see a patriarchal reflection in the mirror sometimes.

sophiesucks@hotmail.com

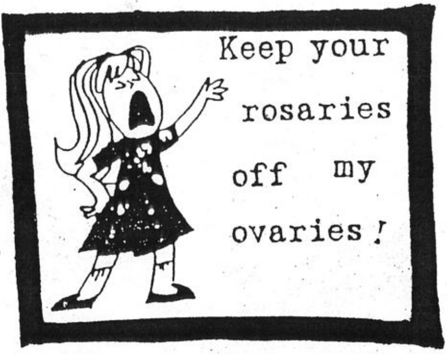
resistance is fertile

The greatest illusionist spectacle in the world no longer enchants us. We are certain that communities of joy will emerge from our struggle, here and now.

CrimethInc.

And for the first time, life will triumph over death.

herbal abortion


Keep your rosaries off my ovaries!

Typically, we know abortion as a clinical procedure that takes place in a sterile cold environment: empty, emotionless, efficient. As Inga Muscio writes in Cunt: "I went to Planned Parenthood for a clinical abortion. In the waiting room, there always seemed to be fifteen or twenty other women, no matter how many left with the nurse. We were shuffled through the clinic like beef cows." Furthermore, the social stigma attached to abortion often requires it to be a covert procedure and can make the experience unnecessarily traumatic. And when we are prevented from accessing a clinical abortion, desperation forces us to endure something far worse..dangerous backyard abortion situations. For all these reasons and more, many wimmin experience dissatisfaction with the abortion option -apart from the obvious relief of being able to terminate an unwanted pregnancy..

This leads me to discussing herbal abortion. George Orwell's **1984** emphasises the importance of naming in our culture: if a word does not exist for something, then it is hard to put our finger on it, and ask for exactly what we want. It is difficult to go beyond the dominant/usual/normal way of going about dealing with an unwanted pregnancy, if the words you need to use are not commonplace in our culture. Words like "abortifacient", "emmenagogue" and "herbal abortion."

::: *Some definitions* :::

"Emmenagogues are defined as any agent that encourages menstruation. Abortifacients, on the other hand, are defined as an agent that produces abortion. The herbal properties abortifiacient and emmenagogue are almost synonymous, because any herb that causes an abortion also produces a menstruation. Every herb that is an abortifacient can be said to be an emmenagogue as well. But emmenagogual herbs, often used specifically just to *promote* (or induce) menstruation (by promoting uterine contractions), cannot be said to be exactly the same as abortifacients, because emmenagogues do not *always* cause abortion. The dichotomy in the meaning of these two herbal properties has been used wisely by women to protect their freedom for hundreds of years. Women have often had to refer to herbs used to produce abortions as "emmenagogues" to protect their rights by not drawing attention to the fact that they were regulating their own fertility." (Tiamat: 13)

To me, herbal abortion is all about extending the pro-choice options available to wimmin when they are faced with an unwanted pregnancy. **"We have a right to know all of our options."** (Sister Zeus) As such, I want to make it clear that herbal abortion is not about disrespecting or discounting the struggle of pro-choice activists. "The fact that there now exists a generation of women who can actually consider clinical abortion to be an oppressive diversion from our own power is based upon the foundation that our mothers and sisters built for us." (Muscio: 63) For the benefit of other women, I still think it's worth taking the long road and asking the State to please let us access free legal safe abortion on demand…but while we grow old waiting for the privilege, we may as well take things into our own hands: **"Never doubt that a small group of citizens can change the world…indeed, it is the only thing that ever has."** (Margaret Mead) It is in this spirit that I want to share what I know about herbal abortion..

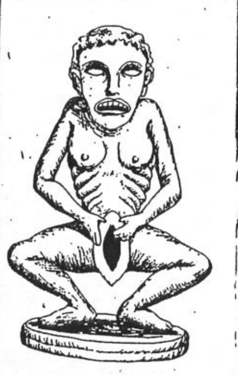
::: *Knowledge is power* :::

Although there have been times in history when herbal abortifacients were an integral part of culture, it is no mistake that this information has largely disappeared, leaving most women unaware of the herbal abortion option. "The attacks on women's lives and freedoms, from the burning of the matriarchal library in Alexandria to the genocide of an estimated 9,000,000 women, children and men during the witch hunts of the Inquisition, has caused a great loss in herbal abortifacient knowledge. In secrecy, women in strong numbers have continued their regulation of their fertility and fate with herbs for hundreds of years despite regulations and laws." (Tiamat: 5)

.::So, how did I find out this stuff?::: Reading "women's magazines" belonging to my mum, I often encountered warnings about certain herbal preparations that shouldn't be taken by pregnant women. It briefly crossed my mind that

Oh yeah, a disclaimer: all information is shared for entertainment purposes only, and is not intended to endorse, prescribe or diagnose in any way. la de da...

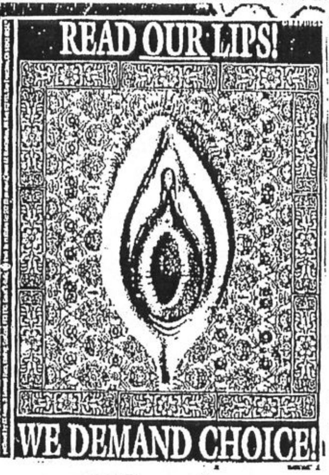
SHEILA-NA-GIG



those herbs sure must be powerful, if they could affect a woman's state of fertility in such a way, but I didn't make any further connections or come to any real conclusions about the matter. My imagination was then stirred somewhat by the life-changing **Yeastie Girlz** record, with its liner notes giving recipes for herbal abortion tea, information and cautionary notes for consideration. I really can't describe how that one little piece of paper changed my life and made me realise that so much more is possible than the limited options they offer us, that we could – that we can – control our own fertility. In fact, I'd probably even say that this is one of the most important pieces of knowledge I've ever had the privilege of acquiring. As Inga Muscio says: **"Organically inducing a miscarriage was definitely one of the top ten learning experiences in my life thus far."**

Soon after, I saw some similar recipes in **Bad Attitude**, the radical feminist journal from the UK. Then, the incredibly important **"Take Back Your Life"** DIY wimmin's healthcare booklet compiled by Alicia Non Grata and published by **Profane Existence** gave me some more fuel for my fire, inspiration to search for more wimmin-centred health information. Same deal with the amazingly epic **Our Bodies, Our Selves**, compiled by the Boston Women's Health Collective.

From there, I become unstoppable, dedicating hundreds of hours to researching in the university library, determined to gather everything I could get my hands on about herbal abortion. I discovered lots of esoteric, ethnological studies on herbs used for fertility control and started to be able to read between the lines a little. Eventually I got my hands on a book called **Interception of Pregnancy: Post-Conceptive Fertility Control: Emmenology Revisited** which discussed all kinds of methods other than clinical abortion for returning the body to its desired, non-pregnant state.


READ OUR LIPS!
WE DEMAND CHOICE!

And then came a very important, invaluable, totally special book **Herbal Abortion: The Fruit of the Tree of Knowledge** by Uni Tiamat. This book answered all the questions I'd been wondering about: apart from actual recipes, I was looking for in-depth information/documentation/explanation. Totally comprehensive and meticulously researched, with discussion of the advantages/disadvantages of herbal abortion, classification of abortifacient herbs, recommended dosages, herbal abortion week-by-week (from ovulation and conception, to embedding of the embryo, and the effectiveness of particular herbs in relation to the stage of pregnancy), general characteristics of a normal herbal abortion, and preparations for the body, mind and spirit. And of course, wimmin's personal accounts of herbal abortion.

And the internet is also a great source, especially the wonderful **Sister Zeus** website and discussion group.

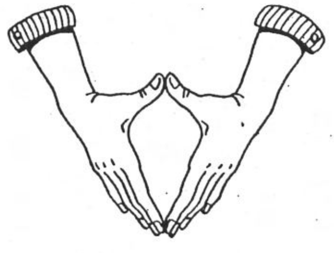
"all women benefit from concentrating our energy on the power within our own circle of friends, creating informal health collectives where we discuss things like our bodies and our selves." (Inga Muscio)

.:: *Redefining abortion* .::

Anti choice is anti solution, Anti choice is anti human, Anti choice is anti woman XchokeholdX

I have noticed that some anti-choice rhetoric is not *totally* against anti-abortion, instead it uses disqualifying statements which spell out the "appropriate" moral circumstances in which a woman can experience a guilt-free abortion. You know the kind of statements I'm talking about: "abortion is okay if the mother or baby is at risk" / "abortion is okay if the pregnancy is a result of rape" / "I'm not against abortion, but I just don't think that it should be used as a form of birth control." The way I see it - advocating for the regulation of bodies (male or female), and for the regulation of women's access to choice (in the case of abortion), is just another way for the (patriarchal) State to control our lives and bodies.

YONI SIGN



When our concept of "abortion" is something that occurs in a designated physical location, it is easy for anti-choice demonstrators to physically protest outside clinics, threatening women and using (sometimes fatal) violence against clinic workers.

But when abortion is reconsidered and redefined to include herbal abortion, we can begin to see it as something womyn-centred, personal and intimate, something decentralised that occurs within the private sphere. And I wonder exactly how they're gonna stop us then. "Abortion clinics, in their present incarnation, will be completely unnecessary when we believe in our own power, and the power of our immediate communities. I envisage a day when there are intimate rooms where women sit around making herbal abortion tea, giving each other messages, helping, sharing stories. Maybe even the word abortion will disappear, or it will develop nicer connotations." (Muscio: 64) And also on this note, wimmin can start to think about their blood as part of the cycle of life and the universe:.

"No matter where the womb blood goes (soaked in water and poured on house plants, down the drain, into the grass, or on the herbs which you gathered from) the blood flows down into Mother Earth. The nutritive blood of the woman womb flows into the earth to nurture, feed and support the growth of the plants and the natural creatures of the mother earth. As the spirit in the womb moves back to where it came, a thousand spirits on the earth are nurtured by the nutritive womb blood that flows into the soil. "(Tiamat: 4)

Now that we have started to rethink abortion and define it on our own terms, let's move onto discussing the practical aspects of herbal abortion..

::: Emergency contraception :::

Firstly, prevention is better than cure, so if you have had unprotected sex, you can take the herbal version of the Morning After Pill. This involves inserting Vitamin C tablets into the vagina: the acidity changes the pH-balance in the vagina and prevents sperm from staying alive. (Hot Pants: 17; Sister Zeus) Sister Zeus recommends placing 1 (or 2) 500 mg tablets inside the vagina after unprotected sex, twice a day for 3 days. "Place the tablets high in the vagina, right next to the cervix, as soon as possible." In A Woman's Book of Choices, Rebecca Chalker lists a dosage of 6-10 grams per day for 5 to 10 days (no longer). Depending on your body weight, whether you smoke and whether you take Vitamin C on a regular basis, the correct individual dose can vary, so adjust it accordingly: just remember that more is not better. Also, Sister Zeus recommends using Vitamin C which does not contain bioflavinoids.

If you were unable to access herbal emergency contraception in time and your period is late, don't fret too much, as there are some relatively simple ways of "bringing on" a late period. First, some words of warning..

::: Words of warning :::

It is important to remember that there are complications that can arise from herbal abortions. Although women have been successfully using abortive herbs for over 4000 years, there are actually very few scientific studies documenting possible side-effects using abortive herbs, so keep this in mind when weighing up the advantages/disadvantages of herbal abortion (Tiamat: 9). If your period is late, you need to get to work right away, as according to naturopathic physician Lorraine Harkin, "**six weeks** of pregnancy is the outside limit for herbal abortion". (Muscio: 59-60) Uni Tiamat says that after **eight weeks** of pregnancy, the chance of having an incomplete herbal abortion increases, which would then require a risky clinical abortion. (Tiamat: 9) If after using abortifacient herbs, you decided to carry the pregnancy to term, the effect on the growing foetus is unknown.

PRO-LIFE JOKE
QUESTION:
Why did the chyck cross the road?
ANSWER:
To slash the face of an anti-choice bastard!!
Rusty coat-hanger.
OPERATION RESKKUE
AAH
RELIGIOUS MEN AGAINST ABORTI
THWIP
SGYM 93

You also need to remember that herbal abortion should not be undertaken on a regular basis or as a regular form of birth control. If you are frustrated with the limited, side-effect laden range of birth control available to wimmin, I recommend finding out more about herbal contraception and the benefits of plants like Queen Anne's Lace and Wild Yam: the **Sister Zeus** website is an excellent starting point for research and resources.

As there are hundreds of emmenagogues and abortifacients that grow on this planet, I think it's most beneficial to share the recipes that use readily available herbs and ingredients, such as parsley and Vitamin C. For more recipes using a variety of herbs, such as pennyroyal, blue cohosh and mugwort, consult The Fruit of the Tree of Knowledge or the Sister Zeus website.

.:.: Bringing on a late period .:.:

This recipe should not be used on a regular basis, nor as a method of contraception. It is easy to prepare, costs almost nothing, and it is not known to have side effects. The best time to begin the treatment is on the day that you were supposed to begin menstruating (or the next day). The treatment lasts 3 days.

1. Insert a sprig of fresh parsley as far as possible into the vagina. Change the parsley ever 12 hours. When soft, it may be difficult to remove, but this is not dangerous.

2. At the same time, drink **parsley infusions:** boil 2 cups of water in a saucepan. Add large handful of parsley to boiling water. Remove from heat and cover. Infuse (steep) for at least 20 minutes and strain.

3. During these 3 days, take high doses of Vitamin C orally. The ideal dosage is 500 milligrams every hour (6000 mg per day) for up to 6 days. Vitamin C can bring on menstruation even three weeks after a "late" period. You can begin taking Vitamin C orally immediately after unsafe sex.

4. Remember to drink lots of water and minimise your intake of alcohol/sugar/nicotine/caffeine.

5. If successful you should start to bleed within two or three days. If you regularly take high doses of Vitamin C, the chances of this method working may be lower. (Go to a hospital immediately if you experience severe nausea, very high fever, hemorrhaging or other signs of toxicity.)

Note on Vitamin C: In Uni Tiamat's classification of abortifacient herbs, Vitamin C is listed as an "implantation inhibitor", which is a substance that interferes in the normal production of the hormone progesterone by the corpus luteum, and causes the endometrium (uterine lining) to be unsupportive to the growth of the fertilised egg. Depending on how far along the pregnancy is, the egg does not implant in the endometrium or the already implanted embryo detaches from the unsupportive endometrium and menstruation occurs." (Tiamat: 10)

.:.: Visualisation .:.:

In addition to using herbal preparations, most of the herbal abortion literature I have read recommends some visualisation/imaging work, where you vividly and consistently imagine the egg being dislodged from the uterus and then expelled. Inga Muscio says that mind power was of primary importance in bringing on a herbal abortion, and that herbs were just "little helpers." She also asserts that "many women I know have tried to induce miscarriage and failed because they took certain herbal potions and went about their lives as if everything were normal, waiting for the herbs to work their wonders." Seriously, fuck that. Personally, I think that too much emphasis can be placed on the role of visualisation in herbal abortion, as I'm pretty sure *every woman who has an ever had unwanted pregnancy* has tried praying to the goddess or visualising their egg being dislodged from their uterus, to no avail. Make up your own mind about this, but let me just say that the power of herbs is definitely not to be underestimated.

.:.: Reading .:.:

* Greg from Spiral 0 told me his partner made a zine called "If you can bake a cake, then you can make an abortion"

*Cunt; Inga Muscio. Seal Press, 1998.

*Interception of Pregnancy: Post-Conceptive Fertility Control: Emmenology Revisited; G. Davis. Angus & Robertson, 1974.

*Herbal Abortion: The Fruit of the Tree of Knowledge; Uni M. Tiamat. Sage-Femme, Illinois, 1994.

*Hotpants: Do It Yourself Gynaecology; Isabelle Gauthier & Lisa Vinebaum. Vancouver, 1994.

*Hygieia: A Woman's Herbal; Jeannine Parvati (Baker). Freestone, 1979.

*Our Bodies, Ourselves; the Boston Women's Health Collective. Simon & Schuster, 1984 (regular reprints).

*Sister Zeus; go to www.sisterzeus.com.

*Take Back Your Life: A Wimmin's Guide to Alternative Health Care; Alicia Non Grata. Profane Existence, USA.

*Yeastie Girlz "Ovary Action" 7" (Lookout Records).

oh yeah, & there's a Poppy Z. Brite book where a girl's mum gives her herbal abortion tea when she's pregnant... can't remember which one

COLUMNS

COLUMNS

Michelle jury

Living with the enemy I find myself living amongst inherent contradictions, inhabiting a place where there is no such thing as simplicity. Instead there is only ever increasing layers of complexity. Many ethical dilemmas that I struggle with in my life result in me making choices that allow for the creation of a space where I can live with myself and other people despite the contradictions. (I acknowledge that as a white, queer, womyn, from a working to middleclass background I have the opportunity to make choices that not everyone has the opportunity to make)

One of the big contradictions I come across on a daily basis is trying to find ways to survive, working for a more equal existence within a hierarchical system organised on the basis of domination and subordination. This means learning to love myself and go beyond self-love within a system/society that teaches us to dislike ourselves, and other people (especially those of us who are not rich, white, hetero, able bodied and male). A society that is a rich white, hetero, able bodied, men's space. Someone said once that "`You have to be in it to critique it`" and whilst I think that is a valid point, as separatism like apartheid has never worked and never will work.

I also believe that it's suicidal for us to continuously alternate between invisibility and condemnation, to stay in it (the system) for too long. "`Sometimes it gets too hard to stay out in that society all the time. And that's when you find a place, and you try to bar the door and check all the people who come in. You come together to see what you can do about shouldering up all your energies so that your kind can survive`" (Bernice Regan).

In my everyday life these ideas are transformed into words and actions which result in doing what I can, as I realised a while ago that "`A politically pure position is untenable`" (Elizabeth Grosz). This means trying a little harder to catch myself out on those words that come out of my mouth that I don't want to be saying, and those actions that I don't want to be doing.

It also means taking care of myself by creating spaces where I can be, as well as supporting the creation of spaces such as those for Indigenous people only, people of colour only, queer people only, wimmin only, people who are differently abled only and for people who are of similar ages. One of these spaces where I can simply be is in my bedroom, which has been my refuge for a long time. Another one is the community of people I am living with. Amongst this community some friends and I created a space for the wimmin that gave us the time to talk to other wimmin within the community.

To survive within the system, and to refuse to accommodate to an unjust world I try to do what I can to transform that world. As my friend Christine pointed out fighting the system can be a way to survive within that system, yet burnout becomes a real possibility cos we can get so damn tired of fighting the system. So I transform little parts of the world in my own unique way. Sometimes I break rules, I talk a lot, and work as little as possible amongst a

mind terrorist productions

MANDI'S
House PARTY
"THUMBS UP! A SPECIAL MOVIE"

25th November
Threechainbreak (Adel)
Conation (nsw)
snubfighter
far left limit
plus more...
email:
mentalmandi@hotmail.com
for address of party/show

threechainbreak will
also play:
goo (metro) on thurs 22nd of Nov.
&
the arthouse on friday 23rd Nov.

conation houseparty show in melbourne

whole variety of other activities. I am sure you have your own ideas about what you need to do to survive within the system in such a way that enables you to transform the world.

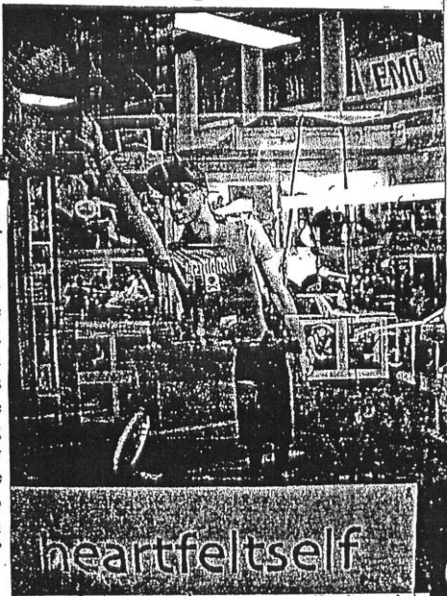
I think sometimes the utopia of living a separate existence apart from the society we are living in is so appealing, cos it is hard work living with those who are perceived to be the enemy, inhabiting only spaces, and spaces we feel comfortable in can be a way to prevent burnout as well as a way to work through how we are gonna burn the last vestiges of the white supremacist capitalist heteropatriarchy out of our minds and lives.

Whilst I believe it is awesome and necessary to have spaces where we can be with people of our kind, and simply be by ourselves it is also necessary to spend time with people who are not of our kind who are willing to do some hard work to live in a more equal society. This is something I find to be quite scary, and although stepping out of our comfort zones may give us growing pains I have learnt that "You must do the thing that you think you can not do" (Elenor Roosevelt).

In my experience one of the most challenging things I thought I could do due to my fear and my commitment to not act in any way that was complicit to the rape culture we live in was to have an intimate relationship with someone in a sexual way. In order for me to do this I realised that part of my revolution in everyday life needs to involve getting to know the 'other' whoever that may be, as "Understanding comes through our capacity to empty out the self and to identify with that person whom we normally make the other" (Thich Nhat Hanh).

By getting to know different kinds of people we discover new parts of our-selves and can deepen our passion for social justice as William Upski Wimsatt says "social justice grows out of your social circle". Please respect only spaces, and go beyond them.... I am trying too.

Write to michelle c/o No Apologies, PO Box 390, Engadine NSW, 2233, Aust



Heartfeltself window display, Missing Link Records, Melbourne. photo: Teagan.

Sascha

Walking back to the house under a full moon. The sky is beautiful, not dark but awash with muted colors. Small clouds are scattered liberally through the sky, lit by both the moon and the city's glow such that their edges are bright silver fading into black hearts – the only black in the eerie purplish gray sky. My senses seem heightened (perhaps an illusion, but possibly an instinctual response to the full moon left over from prehistoric nights in the wild) and I walk along briskly, driven by my thoughts. I think about my conversations over the past few days where I delved deeper than the simple smalltalk about my hometown and talked about the US and American society.

Travelling gives you the chance to examine your home from a different perspective. I'm sure many factors influence conclusions brought on by this examination, but the two most influential must be where you go and how long you stay. I've been in Australia, a country similar to the US, for over three months. The time I've been here and the similarities in the two cultures has allowed me to make subtle but powerful observations, and I mulled over this revelation under the silver-lined clouds.

Had I traveled to a third-world country I believe (based on friends' experiences) my surroundings would emphasize problems I had already observed and engaged in American society. For example I would realize the true magnitude of the gap between rich and poor in the global economy when exposed to the reality of third-world poverty. The experience of seeing and possibly living in those conditions (or at least interacting with them) would surely overwhelm any expectations created in first-world comforts by books, articles, photographs, and interviews. Still, while this reality may shock many ignorant Americans (and Western Europeans, Australians, Japanese, and Canadians), I think it would do little more than add a sense of urgency to my activism – nothing surprising comes from the experience. (Note: I am not saying the experience would be worthless - far from it - just that nothing unexpected would be revealed.)

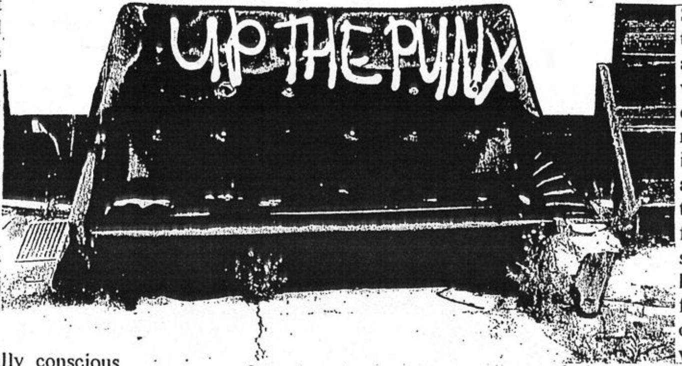
A similar society does not lend itself to emphasizing identified problems. Instead it brings out smaller and less obvious issues. Over time the differences in the two societies appear. These more subtle differences reveal facts about your home that would otherwise either be overshadowed by the extreme differences in a vastly different society or remain hidden in your home society (where they are too pervasive and accepted to be identified).

Earlier this evening Luke asked me about police brutality in the US. I began with my usual examples and condemnation, but while I detailed a generic, uncalled-for police shooting/ murder I was struck by a new thought. Police violence is endemic in the US. It is horrible, unjust, and, at times, fatal, and there is no excuse for it. But after spending three months in Australia it dawned on me how incredibly violent US society is as a whole, and that police brutality plays only a small role in American violence. Many socially conscious people in the US condemn police brutality and actively work to reform law enforcement and bring brutalizers and murderers to justice. When asked about the more widespread problem of a violent American society most of these activists say or do little more than gloss over the subject, perhaps offering at most a broad, passionless condemnation of violence in general.

The violence in American society just does not register to people who have been relentlessly bombarded by violence in the media and who have spent their entire lives surrounded by aggression and brutality; they are desensitized. Only after spending three months in Australia, in a society where murder still makes headlines, where not everyone owns a gun, where ultraviolence still shocks, have I realized the extent of violence in American society.

Traveling is all about seeing new places, experiencing strange customs, temporarily escaping the comfort zone that is your home city, state, country, or continent. Don't spend all your time on the road learning about new and different things; take the time to reexamine the old and familiar. When people ask about your home be verbose, and listen to what you say. Reflect on your home based on your experiences away from it. And when you finally return from your travels, use your new insights to do something.

chris hunter's backyard lounge chair.. photo: Chris.



(I've had a great time so far in Australia. Thanks to Kylie, Dan, and all the kids I've met and will meet. If you're coming to the US get in touch, even if I haven't met you – I'll give you a hand. XrobotX@yahoo.com)

Write to Sascha via XrobotX@yahoo.com

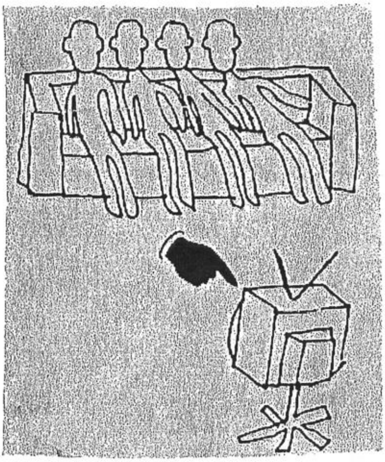
Possum

Never again – always again!!! Confession time... say it'd be August nearing springtime and I'd be busy darning me best threads and re-writing my best punchlines gearing up for another season on the chase. Say gimme til about next winter and no doubt by then some queen bee would've had me sucked into the nest then swiftly chucked out again, dropped off at the nearest turnoff to fuck knows, and lumped out on some cold roadside left ta ponder life once again, albeit a little wiser, a little less dissappointed. Life I ask? Say there'd be deeper questions to ponder yet – I can assure you.

So what is it that makes two people click eh? It's something I've never really been able to put words to, but I guess it's that little something whatever it might be, that triggers that little something extra in the way two people react around each other. Say, something that encompases all senses yet variable enough to defy definition really...so why'd it be the chase is always more fun than the kill? Is it for two people to show each other how they feel, to in fact open the door on a whole new world of head-fucks? Maybe I'm naive? Maybe I'm a bad lover? So I move on, yet forever keen for more...maybe I should consider myself lucky?

Some people would kill for the life of a rover. Moving, whether it'd be turning the page on a book, laying bricks, or moving from town to town, all have their own therapeutic appeals, be it escape, accomplishment, adventure – whatever, maybe all three. Sometimes for me it's the most convenient and easiest way to manage anxiety, depression etc.

So when I get me me car on the road... ok you've probably heard that one before, feeling a little



incomplete? Life ain't moving promptly enough, ma and pa are sick of ya clearin out the fridge day in day out, haven't got ya shit together to find a place of ya own ta live, can't hold down job for more than a week, hormones running riot, no sense of responsibility, feeling like you need a little excitement, romance, adventure, stupidity? well that road ta fuck knows always finds me or inevitably I find it... moving for the sake of moving, moving to see what happens.

"I wish I did the same when I was your age" or "good to do it while ya still young" well, so say the countless numbers of middle-aged working folk who so often wind up shipping me round this continent in their air-conditioned chariots. clocking up the miles down that never-ending road to fuck knows tackling the unknown – it would appear humankind's greatest fear, forever learning, refining, manipulating the skills and habits picked up along the way. Anyway, 'life' huh – live it, love it or lump it.

Possum: email:
cobberdig@yahoo.com.au

Kate Strumpet

Sometimes I feel like I could be too queer for the faggots, too queer to give a fuck about the dykes. Sometimes but not always. I tried to convince you with economics, the official language of queer. $5 for a show instead of $15 for the tekno, for the local folk hero, but you weren't listening. I could never afford to be gay anyway.

And maybe what I've heard is right. The music *is* very homoerotic cause all I can see is sweaty boy flesh and you're avoiding my eyes even though the opposite was true of the night before, in a different place.

I don't necessarily believe in a scene. Especially so, I don't believe in the quasi-scene niche marketing masquerading as unity. Unity is a very dangerous thing when it becomes synonymous with homogeny, a shorthand version of uniformity. Become more like *me*. I am torn between wanting to be supportive of this project and the positive dialogue that it creates, the void that it fills; and still being too wary of the void that it leaves.

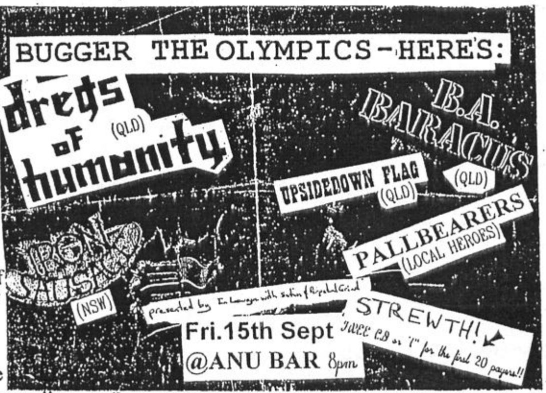
In every article and interview that I've read, the focus remains on the appropriation of the macho aspects of hardcore, illustrated with naked, muscleboy iconography. If lesbian and queer girls get mentioned it is only as an extension of gay, "gay and lesbian", part of a phrase, not of a movement. More an extension of the same word than a discussion of anything real.

Because of the existence of this band, *one* band, the problems are supposed to be all but resolved. I'm just not sure how the parallels between hardcore and homoeroticism change the way she feels when she gets called a fucking dyke at the show.

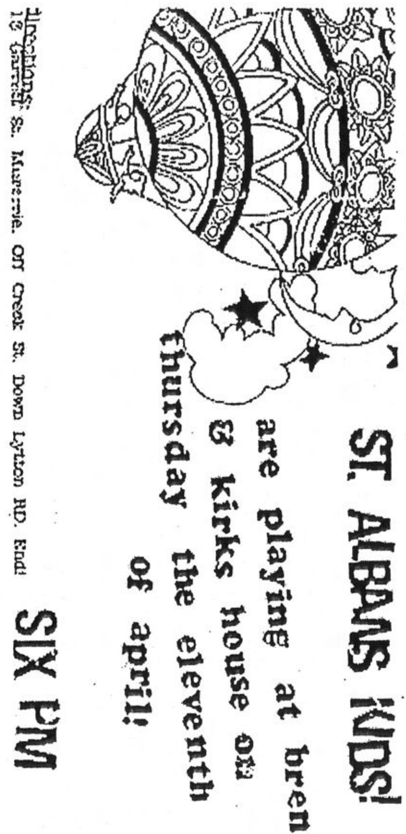
One Exception Syndrome is remaining prevalent within zines and hardcore/punk communication generally. Maybe it should be called Margaret Thatcher Syndrome; the tendency to use a single example as representative of all those who fall loosely within a category.

Now that there is one queer band talking about queer issues there is no longer any homophobia within the "scene". There is no need for other bands because the one example is discussed in terms of universality. There are many experiences of queer and maybe, just maybe, the experiences of one band of boy-lovin' sXe'ers won't cut it for everyone (but best of luck to those who it does cut it for).

The straight girl in punk, the semi-dimensional role that we are still bound to, that I am there at the show cause my boyfriend likes the music, that I must have a crush on the guitarist when I watch so closely to figure out the chords. I'm bored with asexual music almost as much as I'm bored with heterosexual music. *A* is a queer



canberra tour flyer



chord that has often be misplaced. It's the difference between structural analysis and the personal. Both are necessary discussion points, but the personal cannot double as a structural universal.

Let's put our heads together and compare notes. Let's deconstruct and recreate. Pull it down and start again. Anti-assimilation, confrontation and, again, you're avoiding my eyes. Slick-pop could never be the soundtrack to this because I can only relate to the dirt, feedback, the wrong note. I want a real dialogue with all its complexities, confrontations and niceties.

Kate does Strumpet zine. You can email her via kate@ourbrisbane.com

loick

When I started to really get into hxc, I found out about this zine named Haro. It was nice to read interviews with bands I knew and to discover some new ones, to see the pictures of some gigs that took place at the local show place (the Cellar 13 [r.i.p] in Geneva), to have any kind of info about the scene.

I immediately got into it and started to buy any zine I could find. I still remember when I was ordering them, by 3 or 4 to a mail-order distro, and reading them with curiosity and passion. Afterwards, I had the chance to buy them from the local shop I just discovered (xle depot 83x, still in GVA). At that time, I thought it was an excellent source of info for me (it still is), also I could read personal stuff written by some stranger, read about any topics and start to think about it. It became a real pleasure to read and an excellent source of inspiration at the same time.

So one day, after reading one, I decided to create my own zine and that's what I did.

When the first issue was out, I of course had to distribute it so I wrote to some labels. I was surprised that some didn't take zines anymore due to the fact, according to them, that people didn't read them these days. I couldn't (and still can't) understand why people could neglect magazines.

I really don't understand how people who are into hardcore can neglect this key point of our movement. Does it show that many people still don't know (or don't care) that hardcore is more than violent dancing, clothes and records?

I mean, it is such a good way to know more about your favourite bands, to discover others, to discover other zines, to read awesome stories, to share some emotions of individuals, to read about personal or political stuff, to think about topics you read and forge your own opinion, to spread ideas. All in all, it is a good platform for communication; there is no better media.

Well yes, there's the internet of course, but not everybody is able to connect to it, so I reckon (maga)zines remain one of the best sources of information for our movement. It also allows bands to express themselves in a way other than their lyrics/music, labels can advertise about their new prods, zines advertise their new issues, individuals write the

things they feel inside or talk about serious and important topics (well, not everyone though! I read an article in a zine named Beanz Baxter, where a dude explain how pissed of he was that people can't stop asking him for spare cigarettes - crap, boring and useless).

All in all, zines are the essential blood of our movement. They are also a document of history of hardcore, of our counter culture. I reckon it would be wicked to find a zine from the late 80's, to read one of those issues made at the beginning of the movement, even though I am not a fan of Old School, and maybe have a good laugh to see old pictures. Anyway, zines remain the witness of something which happened and is still happening. It is the witness of our life!

On a personal level, doing a zine enabled me to get in touch with nice people. I haven't met most of them for real though, as we communicate via emails, but I know that one day I will and that's awesome - to be able to create connections and share the same passion we have. To trade a copy of my zine with another editor and read a new zine, which most of the time leads to new contacts.

I have this example in mind, a girl named Lieve, who is the editor of a zine named Ugly Ducking from Belgium - and she does everything by hand writing. How cool is that! The point here it that ANYBODY can make a zine: it just requires imagination, a pair of scissors, some glue, some stuff to talk about, some pictures or drawings, and some individuals who have something to say! After that, anyone can orient their zine(s) in the direction he/she wants.

I had also read in Kylie's zine that when she was selling her copies at shows, some people (no I will not use the word kid) found that $3 was a bit too expensive for a zine, but as she said, those same people are willing to by 7', LP's or other cd's for much higher prices. Come on people, make an effort and think about it. Most of the editors (at least it's not my goal and I don't think it's Kylie's either) don't make zines for the "fortune and fame" but more by passion and pleasure to create something, the motivation to participate in this movement, to be active and for personal satisfaction. Most of the time, when you make an issue, you lose money and it is not with the $1 profit that you might make that will cover the losses. It also takes a lot of your time and your energy. Honestly, I think that $3 is a more than correct price and a good basic price for a zine.

PUNKS AGAINST THE WARMACHINE
GRINDCORE NOT WAR

Making zines must stay fun and constructive. It should bring reflection in the minds of people, bring subjects of conversation and lead to debates between people.

In one word, zines RULE!!!! Here is a list of magazines that have inspire(d) me: Nocturnal Dominion (BEL), Kama Sutra (BEL), Holy Noise (CH), Sans Compromis (CH), Semtex (BEL), Yoda (BEL) ,Inside Front (USA), Slave (USA), No Longer Blind (OZ), Personality Liberation Front (OZ), Room 101 (OZ), Reflections (NL), Rumpshaker (USA), Heartattack (USA), FBI (USA), Animal Truth (BEL) plus the hundreds of those I still don't know and that I am eager to discover.

If you are making a zine, I would be pleased to trade for a copy of mine. If you simply want to communicate, I would be pleased to do so, just get in touch m'kay!! [website: www.geocities.com/the greatfallofman/FP.html]

Email Loick via thegreatfallofman@ hotmail.com

Tasmanian Alcoholic Distro: last issue I wrote about the lowly place of zines in the punkrock consumerscape. as a catalyst for this discussion, I mentioned Rodger from Tasmanian Alcoholic Distro thought my zine was too expensive to distro. I didn't blame him this decision, I saw it as a reflection of the state of the punk scene. However, Rodger has had people questioning his integrity & is concerned that he will be distrusted in distro-land. I think most people would realise that this was not an anti-Tas.Alc. comment, but I would apologise if someone has taken it the wrong way. **At any rate, Rodger does run a cool zine-positive distro: contact him via P.O. Box 990, Belconnen ACT 2616, Aust or r.e.white@student.canberra.edu.au**

-Kylie

conation

The complete opposite of dispassionate, uninspired hardcore is of course Conation, with their amazing lyrical expressions and heartfelt emotional hardcore (can I say emo-screamo) that's got Jamie screaming from the bottom of his heart one minute and then singing a la Propaghandi or I~Spy the next. They are definitely a political band, and one with that balance between the personal and the political, so whether it's land rights, animal rights or pro-choice, it's expressed in a tone that is relevant to our lives and struggles. I mean, how can I not love a band that has a line like `"I am not proud of this fucking country and I mean that from my heart"`! And this one: `"Are men's feelings no more than instilled impulses of suppressed emotions? Don't you feel cheated? I sure fucking do!"`

Conation are also pretty motivated and active on the touring side of things, so there's been lots of glorious times when I've seen them play, let me think…at the Buffalo Club in Brisbane, at an all-ages show/backyard party one time **(complete with angry old man neighbour hosing everyone to stop the noise and later complaining to our landlord about the barrage of "heavy metal music"!!)**, @ the Melbourne Hotel with nude crowd interludes, an all-ages gig at Station 13 rehearsal studios, at the Hunter on Hunter in Newcastle on the Upside Down Flag/Dregs/BA Baracus tour, at Skullfest in Brisbane right before I went to Mexico, at the zine fest in Newcastle, on tour to Melbourne with the Deplorable kids…yep I definitely associate Conation with lots of good times and people.

→and the Burpengary tavern!!!

And of course, good ideas! There's always lyric sheets (no, lyric booklets), good things to be said between songs, [redacted] and recently, a new dimension, the Slayer cover, which all the kids go wild for, maybe even crazier than they (we) do for Conation's own songs!!

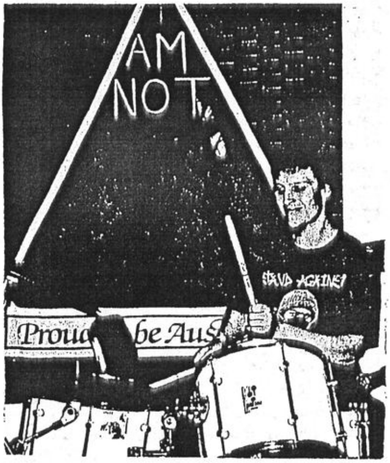
And just now – their "Dichotomy of Earth and the Human Race" CD has come out, which I think has completely set a new standard for Australian hardcorepunk releases, in all aspects, but particularly for the [redacted] elaborate packaging and passionately put-together lyric booklet. A band who I can completely and utterly embrace, who, in my eyes, represent all the good things about the DIY ethic, radical communication and punk politics in motion. [photos : chris hunter : chunter@powerup.com.au]

`Q: [I asked this before Dichotomy of Earth and the Human Race - their latest record - was released]. Your latest release is the Conation/1984 split LP...what else is part of the Conation discography?`

Jamie: Yes, the 1984/Conation 12" is now out!! Yay! The last record we released before that was the Mugshot/Conation 7" (the only record where I feel we haven't embarrassed ourselves). Instead of releasing a demo tape in true tradition, we went against tradition and released the Conation/Fuck all the Human Filth split 7"; we didn't release it however, Paranoise Records did. We have appeared on several compilations within that time, Barcode the World comps and other overseas compilations. We are however going to record again sometime in between Murray juggling 3 daughters, Dale's rock pig commitments and my limp wristed, uninspired skate-boring excuse for a life. Time will tell, though.

Q · The masculine construct which is dominant in western culture is so limiting to men and the way they live their lives -- and this is something that you address in "Anti Jock Revolution" when you say "Are men's feelings no more than instilled impulses of suppressed emotions, serving no cause? Don't you feel cheated? I sure do." There seems to be a real tendency for men who possess traits like softness, vulnerability and empathy to erroneously regard this as embracing their "feminine side". I think that men should be willing to create versions of masculinity that include these traits, rather than ascribing them as feminine. What do you think about this? What do you consider to be some positive alternatives to the dominant version of masculinity -- like, how do YOU go about finding more empowering, fulfilling ways of being male in this world?

Jamie: It is so true, the term "feminine side" is definitely an attempt to discredit any emotion (other than hate, anger or inadequateness) as being feminine and otherwise wrong for a male to experience. And as we know, these roles are socialised so it is important that our roles as males is redefined. Gender roles are as laughable as religious dogma and the nuclear family, I don't pretend that those ideas represent my life and for those same reasons I refuse to play the role of the "man". There is no 12 step program...but I'm sure it starts with at least admitting you like watching Dawson Creek, because I sure do!! But seriously, I think men need to start asking some questions instead of assuming they "know all". Because if men are sooo heterosexual (as they continue to prove in sexist rhetoric and homophobic sentiment) why do they speak of and treat wimmin so badly? It is not love it is blatant chauvinism. So stop it, you're embarassing.



Q · I'm also interested in masculinity as it relates to "emo". Emo was one of the best things to ever happen to hardcore, in terms of taking political anger and directly relating it to our personal lived experiences. Currently however, the stereotypical image of the "emo performer" is the oh-so-tortured, angst-filled male writhing around singing about love-gone-wrong or some other soul-searching scenario. The type of experience conveyed and the type of emotion performed in "popular emo" limits it to being a genre in which only CERTAIN emotions are valid/marketable - instead of it being a vehicle for men in hardcore to personally explore issues which rarely get discussed elsewhere. In this sense, emo-masculinity is no more empowering to hardcore males than the version of masculinity offered by the macho sxe hc scene which is its antithesis. What are your thoughts on this? Do you see emo as a potentially positive way for men to explore the personal/political dimensions of being a male in this culture/society?

Jamie: Good question! Because the intent of starting Conation was to talk about issues which we felt were not being discussed, primarily at a time where hardcore was basically about floor punching, writing a killer mosh riff and mosh pits! I

... emo violence, continued

found that a little insulting to my small amount of intelligence. In the 3 years of Conation existing the band has helped me in the ways you mentioned. It has helped me feel more comfortable talking about the songs that deal with my childhood which is a sensitive subject for me at times. I have been able to talk to other people who have experienced similar situations and it has been rewarding. This band has been self-serving therapy in a way. I think if you spill your heart out and you're sincere about what you say, you will receive something back for your efforts. Personally it has been a positive outlet for my personal/political emotions and can very well be the same for others.

Q The culture of punk in Europe is one that values feeding touring bands and maintaining a strong network of sorted squats as places to play/stay - a testament to this is in "Book Your Own Fuckin Life" (international punk resource guide), where practically every show organiser responds in the affirmative that they provide food and a place to sleep. In stark contrast is Australia, where such an attitude seems to be the exception rather than the rule - with a typical "Food - maybe. Sleep - maybe" response. In your experiences of touring Australia, is there more emphasis placed on the beer-rider than on cooking vegan food for the band? Or not?

Jamie: We have been looked after quite well considering when we tour, we go with another band or more (preferably Charcoal Human or Iron Sausage!) and the people who put us up try their darndest to squeeze 12 or so people into a house. I do remember however our first trip to Adelaide (the 15 hr van drive there is a 800 page novel itself). We went with Nihilist and Navel Graveyard, we all stayed at the pub we were playing at. Beer was $1 and sleep wasn't an option when everyone's drunk on $1 beers. That trip was heinous. Oh and when we went to Canberra, Stu and I slept in the van cause there wasn't enough room in the house. Everywhere else we are treated like royalty!!...royal pain in the ass.

Q Also on the topic of touring and playing shows - I believe it is you Jamie, who is particularly active in putting together the rather extensive lyric booklets which have come to be as much a part of Conation shows as the actual onstage performance. Do you think the added

Anthematic Lies.

The stolen generation were "young" but never "free". These Anthematic lies.make my ears bleed.I am not proud of this fucking country and i mean that from my heart.for the culture torn apart at the seems.I can:t but think they hate the sight of me.the very thought of me(my race).I will not rejoice this.I will not live by this.

HAVE A NICE LIFE

i am not apologizing for this feeling
i can not stand here and say that
everything is fine
lie through my teeth until they rot away
like this earth
this world is fucked up and I cant stop
thinking about it,my mind is full of
dead thought and i want to cut it out.
the wind still sways the trees,how long
until its all a dres extinction is forever.

GOODBYE NOSTALGIA

Hey sis,do you remember half of our childhood
hiding from the sounds of crashing wood?
lying in my bed soaking the pillow with tears.
but those days are gone now and I can't believe
that I forgot to say goodbye.How could I forget?
those days are set like concrete.
If we gathered enough courage we could scream
stop
Remember his fists taking her love away?
Remember me saying?"I will never be that way"

COMFORTING WORDS

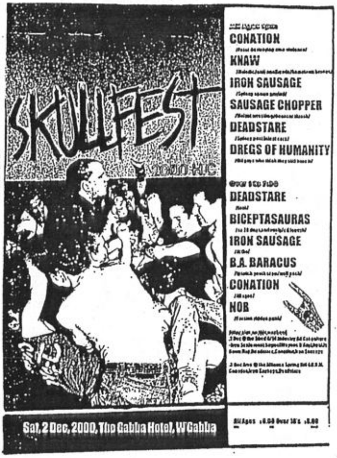
I can not walk back in that door
without feeling less than humyn
these walls have heard my cries
too many times
home doesent care much for expression
in words,only cutting stares
our streets are filled with broken
homes and hearts
i am nothing,nothing you would be proud
to call son.i am worthless
i am not thicker than water
removed and broken,elimination of the
family structure.forced the shortest straw
home means nothing to me anymore.

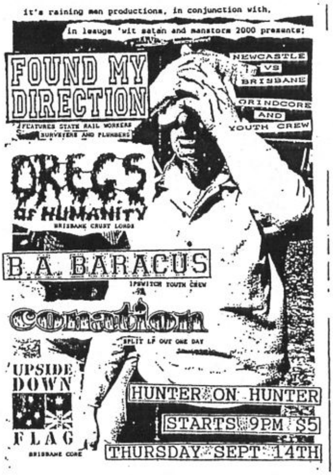
Anti-Jock Revolution.

Taught to hate homosexuals,don't let your NOT macho.Taught to vilify wimmin to keep the tradition of oppression.Are men's feelings no more than instilled impulses of suppressed emotions?.serving no cause. Don't you feel cheated?.Don't you feel used?I sure Fucking do!!and i refuse.
What do we end up with?our whole lives spent trying to convince ourselves and others that we have no feelings to deal with.

dimension of communicating via a lyric sheet has had a positive effect in breaking down barriers and reaching those who would not normally be reached? How did you feel the first time you were at a show where a band handed out their lyric sheet?

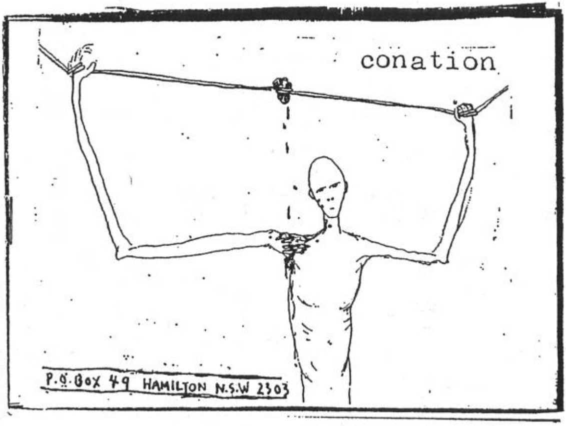
Jamie: Lyric sheets are imperative. I have been making up lyric sheets since Conation started and have always found it an extremely important part of us. If I don't do a lyric sheet for a gig, I feel like it is only half of us. They can definitely fall into the hands of anyone at the show, most importantly to someone who is new to these ideas and it can spark conversation. I think the first ever lyric sheet I saw was a Drawback one, I was impressed because you usually have to wait until a band releases something to understand what they sing about. I can't wait that long! The other reason why I do lyric sheets is that it's damn hard to understand what I am screaming most of the time and some nights I just don't feel like talking or whatever so the lyric sheet is there to weigh it up.


SKULLFEST
CONATION
KNAW
IRON SAUSAGE
SAUSAGE CHOPPER
DEADSTARE
DREGS OF HUMANITY
DEADSTARE
BICEPTASAURAS
IRON SAUSAGE
B.A. BARACUS
CONATION
NOB
Sat, 2 Dec, 2000, The Gabba Hotel, W'Gabba


it's raining men productions, in conjunction with,
in leauge 'wit satan and manstorm 2000 presents:
FOUND MY DIRECTION
FEATURES STATE RAIL WORKERS SURVEYERS AND PLUMBERS
NEWCASTLE VS BRISBANE
GRINDCORE AND YOUTH CREW
DREGS of HUMANITY
BRISBANE CRUST LORDS
B.A. BARACUS
IPSWITCH YOUTH CREW
conation
SPLIT LP OUT ONE DAY
UPSIDE DOWN FLAG
BRISBANE CORE
HUNTER ON HUNTER
STARTS 9PM $5
THURSDAY SEPT 14TH

Q I've always wanted to ask the infamous "what are your influences?" question in an interview - so do tell - what are some of your favourite books? Favourite zines? Favourite records? While we're throwing around interview cliches, I may as well add in that other standard-issue favourite: "Any last words? Anyone you want to thank?" Well, I really WOULD like to say thanks very much for participating in this interview, don't you agree that it's a rad thing to get some positive communication happening in the hcpunk scene?

Jamie: Well you are aware Kylie that you are known for your fairweather and generic Q's (ha ha ha). "The Devil's Disciples - the Truth About Rock" - Jeff Godwin, a chilling expose on rock and its affiliation with the devil by a fundamentalist (closet Ronnie James Dio fan) Christian. Funny as hell. "Ham on Rye"- Charles Bukowski; "Slaughter house" - Gail Eisnitz; "The Damage Done - 10 years in a Bangkok prison" - Warren Fellows. I am going to be a brown tongue and proud when I say that PLF is my fav zine. Serious! Fav records, Painted Thin "Still They Die of Heart- break"; Billy Bragg; I Spy; Silence Equals plus too many to bore you with. I would love to thank you Kylie for such an awesome interview and for paying attention to what we say! Thanks. I totally agree that positive communication is rad, and on that note people please write us, I'm really lazy but Dale isn't! Oh yeah Strike Anywhere are awesome too. Thanks again Kylie!


conation
P.O. BOX 49 HAMILTON N.S.W 2303

photos: chris Hunter

no Heath or Genna photos, sorry!

Revolution boy style now!

This essay is all about analysing the effects of gender role programming on men/guys/ boys in our society/culture as witnessed through attitudes, through words and through actions. It is all about examining and deconstructing the dominant masculine construct, uncovering notions of hegemonic and subordinated masculinities, and realising just how much our so-called " individual" actions are often really just personalised ways of moving around within our gender role cages. I'm also totally fascinated by the way dominant masculinity is reproduced and maintained in the punk scene, particularly the way gender is made visible by guys at shows, through the way the body is used and space is taken up. I really want to put under the microscope the phenomenon that is whiteboypunk hegemony, and I will do this with reference to zines, books, images and records from the hardcorepunk community.

While I am looking closely at the way that men maintain their gender role status quo, I am not trying to expound a hypothesis that they are all intrinsically, impossibly patriarchal and there's absolutely no hope for change. Everyday I become aware of different ways of saying " no" to the tragedy of socialised gender roles, so I wanna talk about these and look at some actual positive alternatives to dominant versions of western manhood. It is important to me to give just as much attention to the brand new world of positive boy-style revolution, by looking at attempts to counteract masculine gender role programming, and examining the main narratives of the men's movement and other mobilisations around men's issues. I will share the views of as many radical men and riot boys as I can, as well as including interviews with some forward-thinking pro-feminist men in the punk scene about new, non-oppressive, non-stereotypical ways of thinking/acting as a man in this world. Kylie x

"bald dudes with jogging suits...give me the fucking creeps" – 9 Shocks Terror

The static, one-dimensional notion of masculinity which dominates western culture is both limited and limiting to men/boys/ guys and the way they live their lives. It typically involves an over-emphasis on traits such as strength, competition, bravery, self-mastery, aggression, violence, dominance and ultra-heterosexuality. Bob Connell, a masculinity theorist who uses a sociological framework in his analysis, draws on Gramsci to refer to this type of idealised masculinity as "hegemonic masculinity." Hegemonic masculinity refers to the social ascendancy of a particular version or model of masculinity that, operating on the terrain of "common sense" and conventional morality, defines what it means to be a "man". (Connell 1987; Hanke 1990) Hegemonic masculinity is a high-status, high maintenance masculinity that operates as the general cultural standard which serves to shape the desires, hopes and status of boys/men – the default setting for male behaviour.

When power is defined in terms of physical force and control, particularly in the representation of the body, that's hegemonic masculinity. When power is heterosexually defined and centred on the representation of the phallus, that's hegemonic masculinity. When power is defined through occupational achievement in an industrial, capitalistic society, that's...you guessed it, hegemonic masculinity. An even more exaggerated form of hegemonic masculinity is "protest masculinity", which is all about male groupthink, the wolfpack mentality, and engaging in dangerous behaviour to prove that you're a "real man"™. " All the boys are in my car, makes me feel like I'm a star" -HardSkin. At any rate, this hypermasculine model is oppressive to women, as well as to men themselves, and behaviour which is detrimental, damaging and even dangerous to men is glorified, valorised and exonerated. (Flood; McKay 1995)

"Don't you feel cheated - I sure fucking do" – Conation

REVOLUTION BOYSTYLE NOW

In the hierarchy of masculinity that which deviates from straightwhite-manhood is seen as "other" or `Not A Real Man`. In this rigid gender system, it becomes obvious that the authenticity of masculine identities is "premised upon the rejection of feminine signifiers." (Duff, 2000:4) Masculinity and femininity have meaning in relation to each other, as a social demarcation and a cultural opposition. (Connell, 1995: 44). In other words, because masculinity and femininity are relational concepts, you need one to explain the other. (Kimmel, 1987:12) And so it goes, that masculinity typically involves a denial of the full range of complex emotions, with any expressions of compassion, depth or softness often denied or ascribed as part of their imagined "feminine side." By labelling other men's behaviours as "effeminate" or "queer", the process of defining "masculine" sets it up as distinctly meaning ***"not feminine"*** -- effectively denigrating the feminine in both women and men.

<and where does the punk scene fit into all this then?>

"New age, same old men" is used to describe the replication of learned gender roles in alternative communities, where they are essentially just a microcosm of mainstream society. (McKay and Ogilvie, 1999) It might seem that this edict does not apply to the radical, free-thinking guys of the hardcorepunk scene who challenge dominant ideologies whenever and wherever they encounter them **<insert your favourite "fuck the system" lyrics here!>** In the punk scene, anti-sexist and anti-gender role programming ideas are usually there in theory, but in practice it can be a different story. Sexist attitudes and learned traits associated with the masculine gender role do exist in the punk scene, but their manifestations often involve a radical guise or a repackaged punk format.

Reversal Of Man
by Tim Jewell

A lot of us in the punk scene are used to pointing the finger at society in relation to oppression and injustice, and talking about the evils of "the system", "the state", "the man" and other such all-powerful nebulous entities.

When it comes to gender issues, it is not surprising that they are also talked about in terms of society-level sexism. As such, it can be difficult for radical males to point the finger inwards and examine their own individual behaviour and attitudes, sometimes finding it easier to revert to intellectualising and abstraction: **"We may talk lots about "men" this and "men" that, but never about *what I do* or *what I feel.*"** (Michael Flood)

It seems that some oh-so-pro-feminist guys mistake women's challenges to sexist and "typical male" behaviour as directed at "other" men. It is important to recognise that the contents of our daily lives counts and that oppression is experienced at the everyday level: in conversations, sexual relationships, emotions..As Michael Flood reminds us: "Men need to deal with sexism as a set of behaviours and ideas that we literally embody. **Sexism is something we do and think.**" And as **Propagandhi** say in the insert of their "Less Talk, More Rock" record: "The war on wimmin is one of the longest and bloodiest ever, and its' soldiers are you and I. We participate every day with our words, our eyes, our thoughts and our actions."

> **"I'm not going to try to tell you that I'm different from all the rest. I've been subject to the same de-structure of desire and I've felt the same effects" - Propaghandi**

< talking-the-talk >

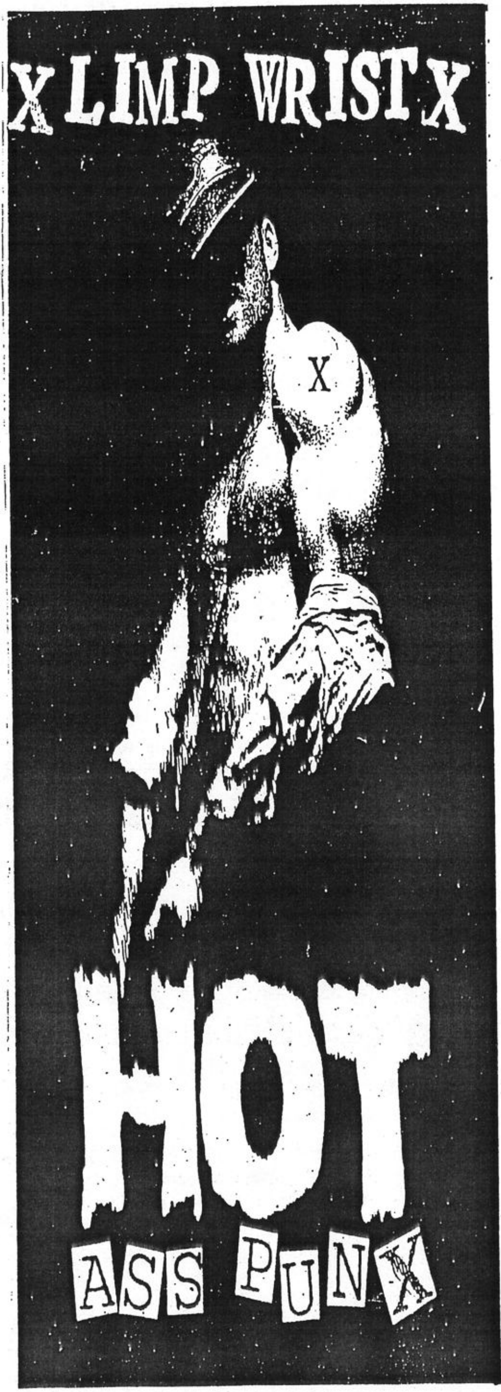
Guys in the punk scene are known for wearing their hearts on their sleeve, with the signs of progressive gender politics visible via pro-wimmin patches, grrrl-style badges and gender-equality punkrock anthems. Visibly marking themselves as radical male allies to their sisters in the struggle is a positive step, and of course, books and songs and provocative images do have the potential to transform our attitudes and actions. a starting point.

However, these are ultimately empty expressions if underneath the "radical" surface, cultural programming about gender roles remains intact and does not translate into changes in daily life and beyond. Wearing your anti-sexist heart on your sleeve should not be seen as offering absolution from further responsibility:

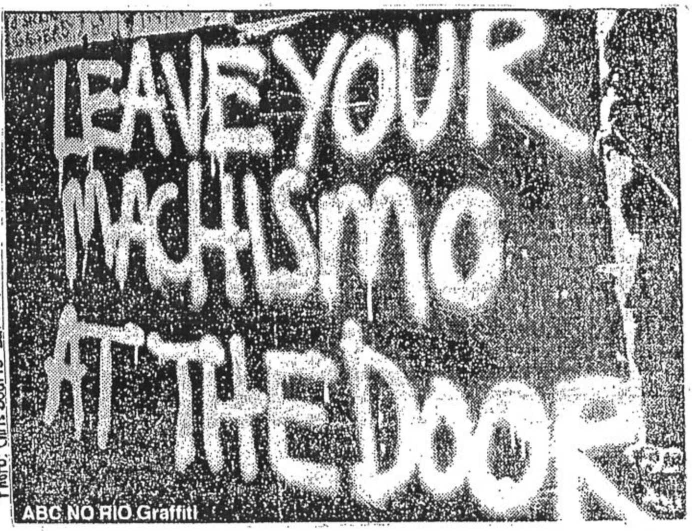
"I wonder about this equating of the saying of the words "I'm not sexist" with not having to fight, study and understand male domination and sexism. Hey, then if you're an anticapitalist then you don't need to work against capitalism!" – Ryan of <u>Mishap</u> zine.

`<<<We interrupt this male-dominated broadcast with a token-womyn interlude>>>`

One example of what I call "enlightened sexism" is where guys in the punk scene actually <u>invite</u> and incorporate pro-feminist sentiments, but in such a way that it never really threatens their whiteboypunk hegemony. This brings to mind the concept of **"inoculation"**, which refers to the way those who manufacture the news appear balanced, by allowing



radical voices a controlled moment of speech that is strategically inserted into the narrative in such a way that the status quo remains unthreatened. You know, they'll cover a transport workers strike and frame it so that the strikers are totally demonised and they focus on the effects, such as the disruption to commuters, rather than the cause of the strike. But right at the end of the story, they'll let one of the union leaders say something completely radical and quickly follow it up with a refutation or disapproving look from the newsreader.



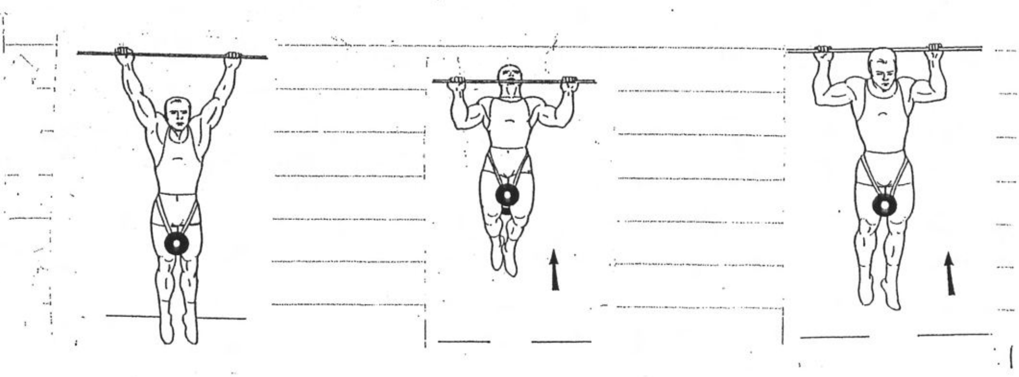
ABC NO RIO Graffiti

Photo: Chris Boarts-Larson: slug & lettuce zine.

Likewise, while pro-feminist sentiments (and womyn-positive content) are effortlessly incorporated into the discourses of punk, punk scene patriarchal power is never really in danger of actually being threatened. **Comin' Correct** and their token gender-equality song "1996 Brotherhood Sisterhoods Back" is an example of this. This song gives the impression they are down with the struggle cos they've included such a progressive song (yo, shout out to chicks who take photos and put on shows and put out zines), although the rest of their lyrical content sends a distinct "hardcore-by-the-boys, for-the-boys" message. Their "token gesture" doesn't really fundamentally question or challenge male dominance, leaving the structure of patriarchy in the punk scene untouched. Pytrik's (of **It's Raining Truths**) comments about tokenism are also relevant here:

> "When singers call for 'ladies up front' it has nothing to do with respectful treatment. The most positive way you can understand that is that 'we have to be careful with these fine pretty girls we have in the hc scene. While we mosh hard the whole set, the girls should have a little space to cheer for the band during one song, too."

Sometimes [redacted] the idea of wimmin in the punk scene getting any kind of affirmative-action allocated space or representation meets with opposition. Some punk/anarchist guys see themselves as enlightened and non-sexist, believing that this certifies them as non-threatening and gains them entry into designated wimmin-only spaces. This is epitomised in the angry young male writing impassioned "but that's reverse discrimination!" letters to the editor of **Maximumrocknroll** or **Heartattack**, demanding the right to access (read: dominate) wimmin-only spaces. Or as witnessed in a recent letter to **Reason to Believe** zine:



"Females would only be doing what males have been doing all along – creating a tailor-made sub-society that caters to their natural self-serving interests." (Welly, letter to the editor, RTB #4)

Comments like this fail to recognise that rejecting male privilege involves refusing to dominate whatever space you please. Not to mention a failure to acknowledge the confidence and skills wimmin gain in a female-only environment, allowing them to re-enter mixed society on equal terms. (see Cath O'Connor, response to Welly, **Reason to Believe** #4)

it's men who are the oppressed ones now!

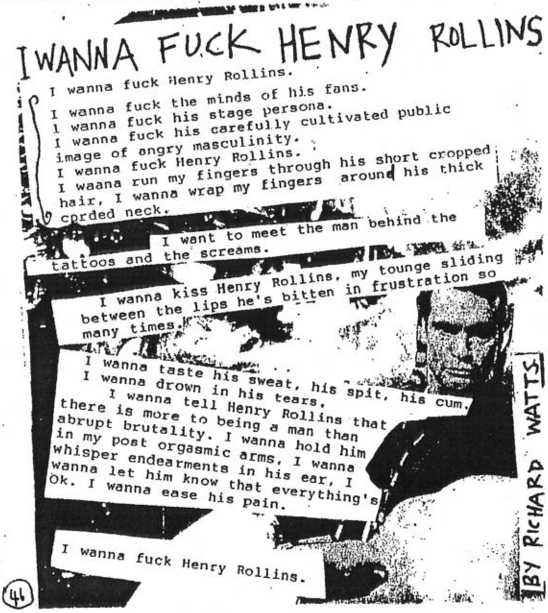
There is a famous feminist aphorism that "all men benefit from patriarchy, whether they want to or not, whether they choose to or not." However, because of factors such as race, class and the hierarchy of masculinity, many men/guys/boys don't consistently experience the rush of power they are supposed to feel, as the dominant, all-powerful sex. Groenwald's observations support the latter sentiment: "While patriarchs still control the world as we know it, the number of men benefiting from this control is rapidly decreasing." To me however, the feminist wisdom of the former statement highlights the fact that although individual men may not control the world or wield global corporate power, they still have their bodies to use as a way of expressing and asserting power in interpersonal contexts and social settings. **Which leads me to gender, bodies & space in the punk scene…**

Masculinity and the punk scene: ideologies on bodies

As individuals internalise social structures, they are integrated into bodies/minds/thoughts/actions. I see bodies as maps that you can read, and interpret a lot about what beliefs and ideologies have been projected onto them. "The deepest structures of a fundamentally gendered binarism are inscribed on bodies and in minds and are continually reproduced in ways difficult to contest" (Pierre Bourdieu). I see behaviour as a visible manifestation of gender…you can watch some dude walk down the street and witness them moving their bodies in very limited, restricted, rigid ways: so unexpressive, so uncomfortable looking, so *masculine*. Right there you can see the prison of gender roles enforced via self-policing and self-regulation…a panopticon…

"Pride, honour, loyalty...everything I hate about hardcore" - Far Left Limit

I'm totally fascinated by the way dominant masculinity is reproduced in the punk scene, particularly the way gender is made visible by guys at hardcorepunk shows, through the way the body



I WANNA FUCK HENRY ROLLINS

I wanna fuck Henry Rollins.
I wanna fuck the minds of his fans.
I wanna fuck his stage persona.
I wanna fuck his carefully cultivated public
image of angry masculinity.
I wanna fuck Henry Rollins.
I waana run my fingers through his short cropped
hair, I wanna wrap my fingers around his thick
corded neck.

I want to meet the man behind the
tattoos and the screams.

I wanna kiss Henry Rollins, my tounge sliding
between the lips he's bitten in frustration so
many times.

I wanna taste his sweat, his spit, his cum.
I wanna drown in his tears.
I wanna tell Henry Rollins that
there is more to being a man than
abrupt brutality. I wanna hold him
in my post orgasmic arms, I wanna
whisper endearments in his ear, I
wanna let him know that everything's
Ok. I wanna ease his pain.

I wanna fuck Henry Rollins.

BY RICHARD WATTS

[feet first fuckhead!]

is used and space is taken up. It seems that the ways of asserting hardcore masculinity typically involve dancing as hard as possible, taking up as much space as possible, and making women as inconsequential as possible.

"Jerseys and big muscles, these men scare me. Fake ass hip hop hustle, stone hard adrenalin cocks, mosh raise your fist and yell...I HATE THE FUCKING JOCKS" - Demon System 13

As Bob Pease says "Perhaps, many men lack inner power because they have focused so much on the exercise of outer power."

there's a fag in the pit

With women as peripheral if not invisible, boys given massive props, the male as the norm and most everything interpreted in masculine terms, you can't help but see the irony of by-the-boys, for-the-boys hardcore. The intense male bonding and exaggerated masculinity of boy-style hardcore shows, with their over-zealous declarations of "brotherhood", "pride" and "unity" have a subtext of homoeroticism that is damn near impossible not to recognise. There's definitely something very queer about a bunch of sweaty guys piled up on each other in the pit, and this is where a queer straightedge hardcore band like **xLimpwristx** perfectly parody the overexcited male energy of hardcore shows: "Pile up to sing along, our sweaty bodies in unison."

[see punkplanet]

being angry as fuck vs. being a macho fuck

I know that I – as well as so many other people in the punk community – feel totally enraged with this fucked up society, and it's little wonder that angry music and angry actions are the mediums we use to express all the love and rage we feel. **But sometimes I see a boy band screaming what seem to be empty words, or I see some guy in the pit busting out pre-packaged aggressive moves or I see guys adopting a macho swagger as they parade around a hardcore show - and I feel cheated and sick to my stomach.** These choreographed gender performances of masculine rage leave me wondering about the sincerity and integrity of what I am witnessing. They are surely not a true expression of their feelings, but simply a performance of how they think they have to act as a male in hardcore.

⚥ ⚤ ⚣

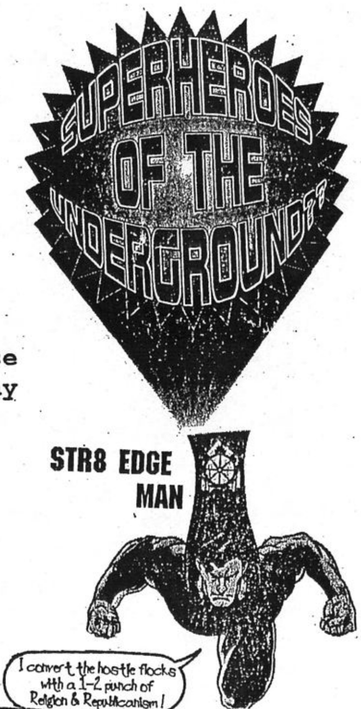
To an outsider, I guess it's easy to witness the extreme anger of a (male) punk band and assume this is an assertion of stereotypical male aggression, rather than politically-motivated rage and passion. Suddenly, yelling and screaming about how fucked up this world is gets translated as meaning that hardcore is about being a one-dimensional macho-fuck with a repertoire of hypermasculine dance moves.

"Radical" words don't seem quite as meaningful when it becomes clear the speaker is moving around within the confines of a gender cage. If you've rejected every other mainstream ideal, then why not say "fuck that" to your gender role too?

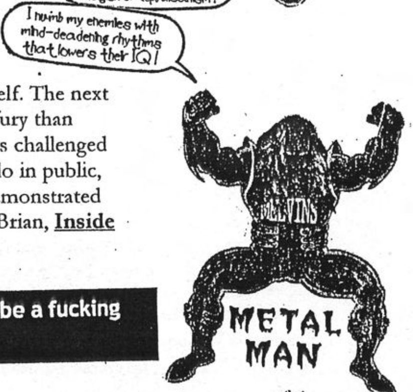
the shape of punk to come

Obviously however, there is nothing inherently wrong with being angry and male and expressing this anger through the outlet that hardcore provides. As Brian so eloquently points out in **Inside Front**:

> **"I decided it would be a mistake to deny the worth and meaning of rage just because the person feeling it was a man. It's okay to be a man and be angry and play angry music, but it has to be *your* anger, *your* outrage, not the charade you've been molded to keep up so that the status quo never changes."[1]**

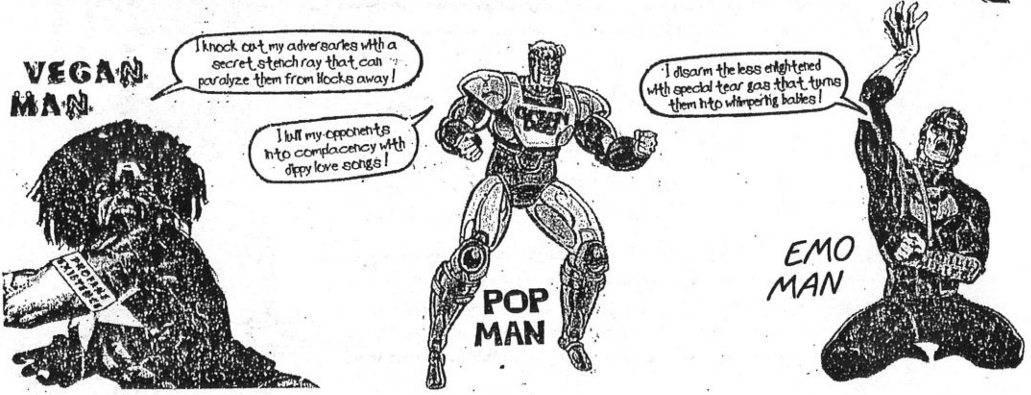

SUPERHEROES OF THE UNDERGROUND??
STR8 EDGE MAN
I convert the hostile flocks with a 1-2 punch of Religion & Republicanism!

This anger and outrage (etc) should be balanced with expressions and emotions of ALL kinds. As an example, he refers to the genderfuck performances of **Refused**'s Dennis as part of recognising that anger, as well as so many other emotions, are all part of being a complex human being:


I numb my enemies with mind-deadening rhythms that lowers their IQ!
MELVINS
METAL MAN

"Dennis' performances mixed expressions of all different kinds: at one moment he would be dancing around with a giddy flamboyance that no typical hardcore boy would dare display, even by himself. The next instant, he would be screaming his insides out with more rage and fury than these kids had ever seen their most pissed-off idols exhibit...Dennis challenged their assumptions of what it was to be male, of what males had to do in public, of how hardcore singers should sing and present themselves. He demonstrated how much more there is to feel than mere anger and frustration." (Brian, **Inside Front** #12)

"I'm not immune to fantasies and desire. If I said I was, I'd be a fucking liar." - Arms Reach


VEGAN MAN
I knock out my adversaries with a secret stench ray that can paralyze them from blocks away!
I lull my opponents into complacency with dippy love songs!
POP MAN
I disarm the less enlightened with special tear gas that turns them into whimpering babies!
EMO MAN

viva la zine revolution! *

PLF Distro, PO BOX 3023, South Brisbane
BC QLD 4101, Australia <unigeek@yahoo.com>

***Postage rates and info is in brackets after individual items**
****You get free stuff with orders**
*****Email me with any questions**

Revolution begins with a book and an open Mind.
Zine

PLF Distro

Hi zine geeks, punk nerds & other assorted miscellaneous comrades. The PLF Distro story goes like this ~ I've always wanted to do some sort of a zine distro, but I haven't, due to not being able to be 100% dedicated to scouting out zines for distribution. But alas I have a solution to unleash the *scissors/paper/glue revolutionary tools aka photocopied stapled DIY creations also known as zines* to the unsuspecting peoples of Brisbane, Australia, the World. In doing a zine you come into contact with other people who are putting out these amazing little publications and other projects done with the highest ideals for the best possible reasons. In wanting to get my own zine as widely distributed as possible, and in wanting to help spread the work of like~minded folk, I often bulk~trade copies of Personality Liberation Front for both zines and records (cos I think the music side of punk is as important as the socio~political & personal dialogue side). So the result is a small distro ~ it's all stuff I wholeheartedly endorse, & also includes reprints of articles that I think to deserve to be seen (The New Left article, the Vans Warped Tour Exposed article). To zines! To communication! To punk! Kylie xx

PLF Distro, continued...

No Longer Blind #7 - (zine, $2.50 ppd)

No Longer Blind is the source for intelligent Australian hardcore, with this issue exploring the themes of spirituality and positivity via the musings of Dan, contributions by people like Greg Spiral Objective and band interviews (Found My Direction, Self Reliance, In My Eyes, Ceasefire and a joke one with Suicidal Tendencies who prove what absolute baser apes they are in their monosyllabic responses). Other columns examine our consumer society, unions, the importance of language & the words we choose to use (indeed!), and personal stuff. This zine functions as the sort of social conscience of Australian straight-edge hardcore, and if it can't expose the kids to more thoughtful politics, then I don't know what can! NLB combines the ethics of DIY, a positive youth approach and an awareness of social issues to bring us a cohesive, sincere and rather spunky-looking zine.

No Longer Blind #8 (zine)

Well I don't have the latest issue in my possession yet, cos it's still being printed, but by the time you read this, I shall. I imagine it will be like the very best of what I described above, but with the formula improved even more, & with the likes of Spitboy and Chokehold....and more. Stay tuned.

No Apologies - (zine, only 1 copy, free with an order)

This is THE zine for critical-thinking revolutionary hardcore in Australia, it's gender analysis, it's personal experience, it's life,art,feminism,intelligence,absolutely amazing effort from the NSW sistahood. You call yourself radical? Read this and see.

Personality Liberation Front #3 - (zine, $2.50 postpaid)

It is 68 pages filled with interviews with Submission Hold (Canada), Knuckledust (UK), Atom and his Package (USA) and Arms Reach (Australia). There's columns, letters from prisoners, heaps of essay-length zine/distro/record reviews, an article on str8-edge philosophy, an essay on going beyond speaking as a "woman" (you know, the whole identity politics thing!), a pictorial history of punk mullets, bad band names and....more!!

> "The approach I take is to attempt to step back and analyse society, gender, punk, whatever, in a way that isn't simply black and white. This zine is my attempt to try to go beyond the basic sloganeering thought processes that are so common in punk and instead use critical thought to challenge mainstream society's ideals as well as letting the punk/hc scene go under the microscope."

Synthesis #5 - (zine, lotsa pages, card cover, $3.00 postpaid)

Awesome London zine done by an activist and feminist. It's intelligent AND straight-edge - two things I bet you thought didn't go together!! Interviews with an activist (Saxon Wood) and a Brazillian all-girl punk band (Dominatrix), censored news, guide to Brighton (liberated punk/gay/vegan seaside haven in the UK), body image, vegan cookery, international punk survey, international human nature survey, GM foods, critical comparison of ***More than Music*** fest vs ***Vort n Vis*** fest, moronic sxe vegan boys, anticapitalist action and ohyeahbaby a total passion for French screaming hardcore! The weirdest part is that Laura and I both moved in the same circles all around London, but managed to never meet until I'd left the country! Damn! Comes with a supplement/insert and a free pro-choice/pro-womyn patch.

Articles **(all available by sending 2 x 45c postage stamps or equivalent in cash)**

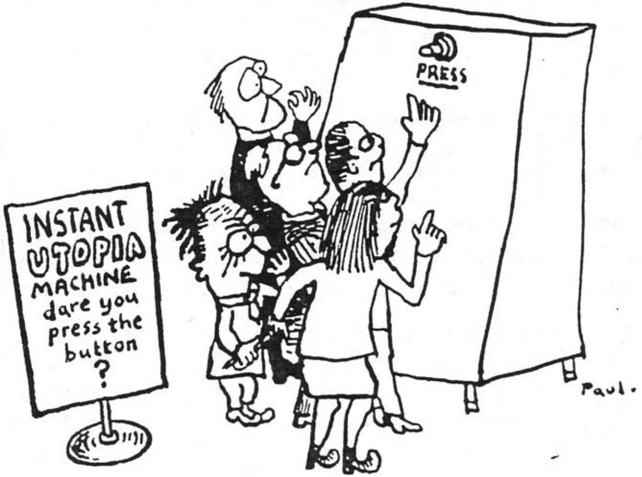
* Voices of the New Left

A series of interviews featuring some of the new and old stars of the modern anticapitalist anarchist movement, featuring such movers&shakers as Direct Action Network, Queer to the Left, Noam Chomsky, Jello Biafra, Ruckus Society & Global Exchange. The interviews are tied together by an article looking at the casting aside of dusty old protest traditions & tactics, and the embracing of coalition politics & action around the issue of global capitalism - expressed through protests like J18, N30 and A16 and directed at such targets as the IMF, World Bank and WTO. Excellent, inspiring and informative - I've reprinted this for those who can't, don't or won't spend $8 on the Punk Planet original.

* The Vans Warped Tour Exposed

The Vans Warped tour is a summer fun camp for the kids of America, a celebratory mix of skate culture and punk culture, albeit an easily co-opted appropriation of the "extreme" sports/music niche. But beneath the pop punk bands & pro skateboarders is another, even darker side - one of consumerism, exploitation & sweatshop labour - some of the very worst effects of modern capitalism. Examines the big business that is the Vans Warped Tour & leaves you with no doubt as to the ethics (or lack thereof) of those involved, at all levels. Again, this is reprinted for those who didn't/couldn't/wouldn't see the Punk Planet original.

The records are on the way, more zines, too!



Days of War, Nights of Love: Crimethink for Beginners book by the Crimethinc Collective ~ (book, 280+ pages) ($20 postpaid Aust ~ it came via airmail with a bad exchange rate, still, remember this is a professionally produced book, amazing design, absolutely huge)

Please don't expect this to be a book you peruse, critique or commend, and then cast aside as another commodity in this consumer society. This book will shake you up, excite and engage you, it'll have you demanding more out of your daily experiences of life. Days of War. Nights of Love is what we all need to lull us out of apathy, to make us strive for life on the best possible terms, not working for some far-away revolution, but for the revolution of our everyday lives. While a sociologically-minded person like myself resists the liberal logic that individuals can overcome obstacles of poverty and class and "make it" in meritocratic society, Crimethinc presents us with a revolutionary inversion of the "rags to riches" myth by showing it is possible for freedom-seeking individuals to go beyond 9-5 drudgery and really start living outside the system, on their own terms. Days of War freely plagiarises the best bits of situationist & anarchist texts, and puts them into a highly relevant, readable, revolutionary context that totally deconstructs modern western life (work, capitalism, the concealment of death, the media, technology & other such beasts). It brings together art, anarchism, philosophy and punk rock in a way that makes you disregard boredom, routine and standardisation for excitement, fun, travel, love and struggle. Absolutely influential and amazing - what else would you expect from the Crimethinc Ex-Workers Collective.

<Quote> "A truly spontaneous life is unthinkable to most of us; and so-called "free" time is usually just time that has been scheduled for something other than work. How often do you get to see the sun rise? How many sunny afternoon walks do you get to take? If you had the unexpected opportunity to take an exciting trip this week, could you do it?"

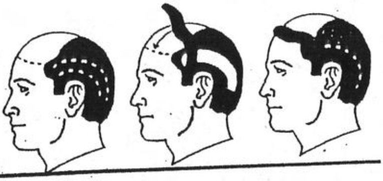
Her Heroes Aren't Gone # 1 - (zine, $1.50 ppd)

This is a mini zine project that is a **Letter to Kathleen Hanna** [redacted] of Bikini Kill, but also a kinda essay that looks at mainstream media representations of riot-grrrl, fucked-up punk scene representations of grrrl power, punk role models and why excluding men is not necessarily the best thing to do - you know, all the good stuff like that.

<Quote> "You screamed 'suck my left one' and the message was so new, so revolutionary it filtered down to the glossy magazines I was reading. You screamed 'suck my left one' and the message was so new, so real, so revolutionary, it got discussed in all the photocopied zines the already right-on politicised people were reading, too."

RIGHT: THE STEPS OF FLAP ROTATION

A flap of skin is cut, still attached to the head at one end, and placed in position on the bald spot.



the cry-baby emo faction vs. the hard-bodied brotherhood

Just in case you're reading this and thinking it's all about calling "those moronic sxe hc guys" on their shit, I also want to say that being a sensitive new age emo guy does not necessarily offer absolution from gender responsibility. "The personal is the political" is an essential concept to feminism, and likewise, I really do think that emo (short for emotional hardcore, in case you're not down with punk scene-speak) has been one of the best things to happen to hardcore, in terms of taking political anger and directly relating it to our personal experiences.

I consider it empowering and emancipatory to go beyond chants, slogans, and other manifestations of surface-level politics in the punk scene and make explicit the links between society and the individual. **Regarding masculinity, I think that emo offers a lot of exciting/radical possibilities to explore the personal/political dimensions of being a man -- a human -- in this world, via more than just the usual uptight punk channels.** At its best, I think emo is a potentially positive way to counterbalance extreme forms of masculine behaviour in the hardcorepunk scene - as it makes it acceptable, real, possible to feel more than just seemingly blind anger/rage.

In taking a more introspective approach, emo inevitably involves a softer aesthetic and a more sensitive, compassionate focus. However, the soft, somewhat effeminate oh-so-sensitive identity that emo-boys construct for themselves can be problematic rather than radical, when these traits are ascribed as part of their imagined "feminine side" instead of their "self". I don't think Casey of Jinx zine could have said it any better than: `"The problem when men try to embrace their 'feminine' side is that their understanding of what makes a woman is one-dimensional and severely distorted."`

Currently, the stereotypical image of the "emo performer" is the oh-so-tortured, angst-filled male writhing about singing about love-gone-wrong or some other soul-searching scenario. Yet again, like with "hard" hardcore, the type of experience conveyed and the type of emotion performed in "popular emo" limits it to being a genre in which only certain emotions and expressions are valid/marketable, instead of it being a vehicle for men in hardcore to personally explore issues which rarely get discussed elsewhere, thus often rendering it emotionally one-dimensional. In this sense, emo-masculinity is no more empowering to punk guys than the version of macho-fuck masculinity offered by the hard-as-fuck hardcore scene which is its antithesis.

FELIX HAVOC-VOCALS
CRIMINAL SHANE DRUMS
TREV. NUGENT GUITAR
TATTOO SHANE BASS

Code 13 with their guns and dogs being all tuff!

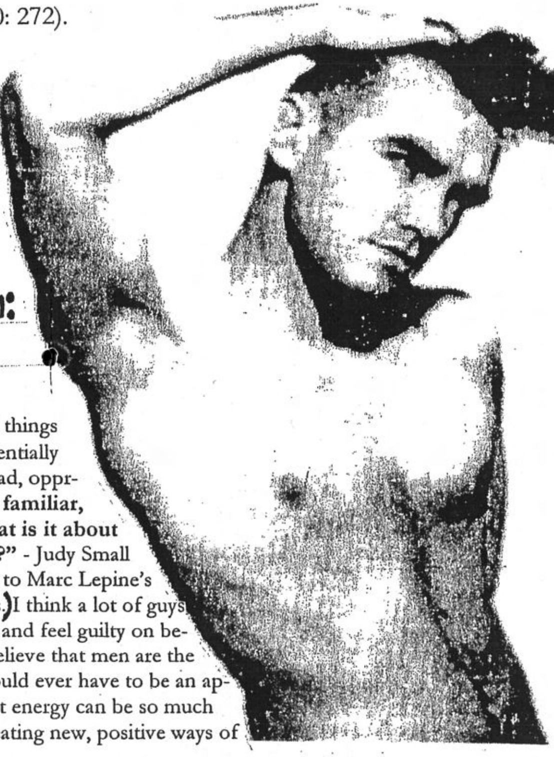
I gotta admit that sometimes I am in two minds about men's issues, because I have so many struggles of my own with gender issues, as well as experiences of patriarchy and sexism to deal with, & time and energy that goes to supporting other wimmin. But there is always something that makes me think of the radical possibilities of equality and the boy/grrrl revolution. I know that the world of limitless gender possibilities that I so desperately desire can only start to happen when women and men start to become actively dedicated to change...

...**"Because if men do not change, then nothing really changes."** (Lynn Segal, 1990: 272).

"We dream of a world full of men who could be passionate lovers, strong allies of women, sensitive nurturers, unbound by stifling conventions yet respectful of their own and others' boundaries, fierce without being violent, wild without being, well, assholes. At its best, I believe the men's movement also aims for this goal." - Starhawk

mobilisation for men's liberation: not the doomed sex

Every day in the media, we hear about the bad things men have done, and we see men framed in essentially negative ways, depicting them as intrinsically bad, oppressive, sexist. **"Why does gunman sound so familiar, but gunwoman doesn't quite ring true. What is it about men that make them do the things they do?"** - Judy Small "Montreal, December 1989" (lyrics in response to Marc Lepine's misogynist massacre of female college students.) I think a lot of guys feel like they have to apologise for being male, and feel guilty on behalf of their whole sex. There's no reason to believe that men are the doomed sex, and I don't think that anyone should ever have to be an apologist for what they can't change. Instead, that energy can be so much better spent on rejecting male privilege and creating new, positive ways of being male.



Morrissey!

(a fine example of contemporary masculinity as performance / parody)

To be male-positive "is to be affirming of men and optimistic about men, to believe that men can change, to acknowledge men's many acts of compassion and kindness, to resist feeling hopeless about men and writing men off." (Flood, 1997: p.15)

mobilisation for men's liberation (what people are doing in response to all this macho posturing)

The efforts of radical second-wave feminists started a pretty major gender revolution, in terms of deconstructing the feminine gender role, and wimmin acting in ways that go beyond the artificial constructs of sex/gender.

Feminism has let women say "fuck that" to the traditional feminine roles available to us: we no longer simply have to choose from the oh-so-unsatisfying options of - spin that wheel - fuck bunny, coffee-making secretary, doting nurturing mother or devoted domesticated housewife.

It would seem that feminism has now set the stage for men to take the gender revolution to its logical conclusion. I don't think many men have gone beyond the first initial step, the transitional phase, and begun to truly explore different, more fulfilling ways of being a man in this world. At the very least, what feminism has achieved should be the impetus to start a radical movement for the liberation of men from their gender role programming.

however...

I think that the validity of men's issues often gets discounted because of the negative connotations "men's rights" has taken on in the context of intolerance, backlash and conservatism. Extreme men's rights groups with an oppositional, reactionary approach to feminism, epitomised by the **"men are the real victims now!"** approach have come to be the most prominent in the mainstream media's representation of men's issues. (Flood 1996)

also...

I think it is important to note that "the men's movement" – much like feminism - is not a monolithic, homogenous category, but an umbrella term that encompasses a wide variety of viewpoints, strategies and actions. **"To talk about "the men's movement" is like lumping together the Ku Klux Klan and Aboriginal land rights groups and calling them 'the race movement."** I think the men's movement can be broken down into four main categories, including those with pro- and anti-feminist agendas, but with the common factor being that they are all engaged in some sort of exploration of men's lives and men's issues (Connell 1995; Flood 1997: 15).

ANTISEXIST / RADICAL PRO FEMINIST

The central assumption of this strand is that the current, dominant model of manhood is oppressive to women, as well as limiting for men themselves. Men must take responsibility for their own sexist behaviours and attitudes and work to change those of men in general. Anti-sexist men are sympathetic to various feminist understandings of society. "Being pro-feminist means trying to develop non-oppressive forms of masculinity and non-sexist relations with women"(Flood, p 15; Connell 1995). Men's sexist attitudes are an important focus for anti-sexist men, with radical collectives like **Men Against Sexist Shit**, **XY**, and **Men Against Sexual Assault** all fighting the good fight.

MEN'S LIBERATION

Men's liberationists give attention to the damage, isolation and suffering inflicted on boys and men through their socialisation into the male role. The establishment of mens' support groups is the practical side of this perspective. (Flood 1996; Connell 1997).

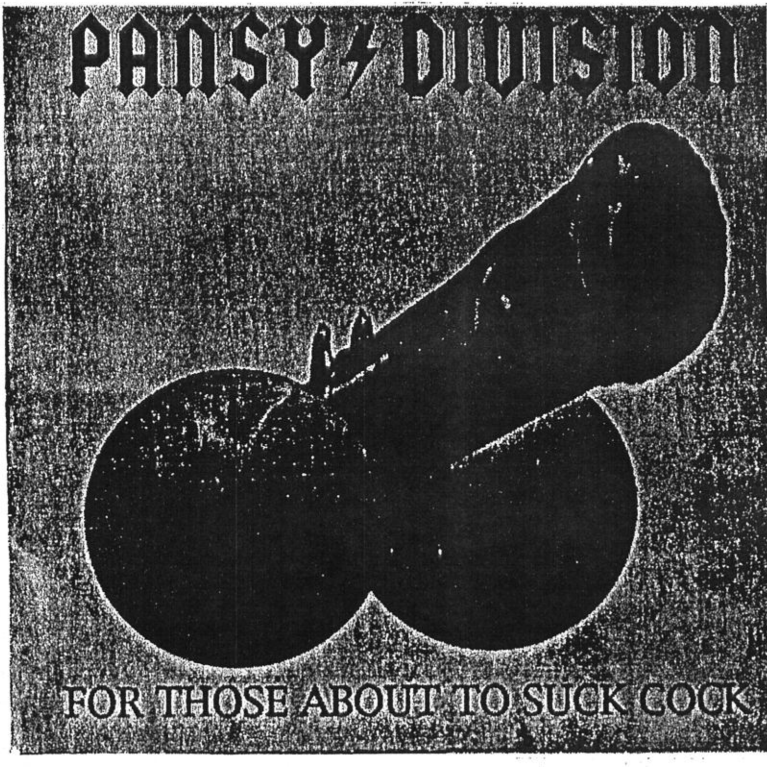
SPIRITUAL / MYTHOPOETIC

The mythopoetic strand of the men's movement emphasises men's inner work and personal transformation, taking influence from Carl Jung & pop-psych gurus like Robert Bly and Steve Biddulph. It is akin to a 12-step recovery movement, with initiations and rituals used to help men (re)discover their "essential" and "deep" masculinity, & frequently involves appropriating and exoticising "other" cultures and cultural practices. These men often point the finger at everyone else but themselves: **"They feel that they are in trouble but are not to blame."** (Connell, Social Alts, p 8) Furthermore, much mythopoetic wisdom is presented as "universal", yet is largely relevant to white middleclass heterosexual men, and because inequality is ignored, this strand has limited possibility for actual social change.

MEN'S RIGHTS

Men's rights is generally an hysterically anti-feminist, reactionary perspective that sees male empowerment in opposition to female empowerment. Men's rights advocates deny the idea of men's patriarchal privilege, argue that "men are the real victims now", and take a misogynist approach to fixing up the world that treats them as the disposable sex. (McLean 1995, in Lingard and Mills, 1997:52) This narrative has been most prominent in the mainstream media and in shaping public perceptions of what "the men's movement" is.

wimmin's response(s) to the men's movement


PANSY DIVISION
FOR THOSE ABOUT TO SUCK COCK

It's obvious that the liberation of men from their limited and limiting gender role is so desperately needed, yet the attempts of the men's movement are often viewed suspiciously and dismissively by women. (Connell, 1995) One of the main feminist discourses surrounding men's issues is that they are inconsequential in comparison to the enormity and ubiquity of women's struggles:

"Men's issues – fucking liberal wank. Fuck men's issues. How many men are beaten and raped a minute? How many women?" (Vique Simba, letter to the editor, HAC #24)

When I interviewed Brian from **Catharsis**, he discussed his vision of being a completely genderless human who easily and effortlessly crosses the artificial boundaries of both sex and gender. I completely support fucking with *their* rigid notions of gender and exchanging them for more limitless versions of humanity. "If we could get outside of the limits of gender polarisation, what kind of people would we like to be?" (Rejecting Male Privilege Conference 2001) But, then the "me" who has experienced this world in very gendered ways, on so many different levels, doesn't quite believe it's possible to completely transcend sexism, because of the way our society is constructed. And as Michael Flood points out: "[men] `can call themselves anti-sexist men, but there is no such thing as a non-sexist man.`"

I know it's a hoot but I'm ending with a totally random quote that I actually want to scream at some of the schlong swingers I've pointed the finger at here: "Get your dick out of my food—food is to eat, not to sauté your meat!" Blame it on Men's Recovery Project. Fuck you.

Fuck half baked women haters,

"Tell them you'll have no part in your gender role as a macho fuck. Pay attention to your language, the way you talk, the words you use, your volume, the way you take up space, the way you express your emotions, the way you look at other people." - Former Members of Alfonsin

I truly believe it is important not to ignore, exclude, alienate or shun people because they are not political enough or politically correct enough or anti sexist enough or whatever.

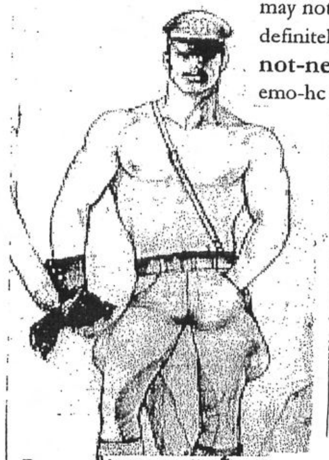
let my
struggling spirit
in itself be free

swallowing shit

When you expect people's behaviour to comply with ideological constructs, it sends a message of inflexible elitism, and inevitably meets with resistance and refusal. I think it's a lot more positive to set by example, and to continue friendships with people. It's just as much about admitting our own gender hypocrisies and inconsistencies, relating the confusions you experience, and talking about things as they come up, as friends on equal terms. Rejecting male privilege is a huge struggle that involves constant relearning in an open environment, not one where you are scared to admit the stereotypical thoughts that still enter your head (and sometimes translate into actions), or talk about the sexual images that you respond to being those aligned with constructed notions of desire, or mainstream pornography, for example.

It would be counterproductive if guys felt they had to simply conceal the existence of sexist attitudes and behaviour for the sake of appearing enlightened: **"It's important that we do not maintain an elitist atmosphere, as this will only scare men into concealing their biases, rather than encouraging them to change."** (Rejecting Male Privilege Conference, 2001).

Rejecting the "all men..." spiel: Taking a positive and anti-essentialist view of gender roles has been an important step for me in recognising that although men



may not be able to completely/ utterly/ totally transcend their conditioning, they can definitely go far beyond the limitations of their gender role. One of these **men-are-not-necessarily-doomed** realisations happened when I discovered (the French emo-hc band) Anomie: (translation)

> **"Men are beating up, telling to shut up. Men do rape, abusing, refusing responsibilities, even reducing. Men know the art of the war, sing war songs and play war games. Yet I can't find any desire of violence in this boy's eyes. I can only see humanity threatened by the machine gun in his hands, made by men's hands, as artificially built, so unnatural as the tank behind him, so unnatural as the social and cultural rules forced upon us. For centuries, we have been told to fight men and to fuck women. It is so easy for us to accept the idea of an innate violence and strong sexual urge, because we fear. I fear you. I fear myself. It is time to reject our fear and start to deny tradition" - Anomie (Deny Tradition)**

Because the masculine has been so effectively embedded within our culture and given the status of natural, normal and unchallengable, I think it's important to keep in mind the sociological/Simone de Beauvoir concept that "one is not born a man, but rather becomes one". As someone committed to positive social change, I gotta believe in the possibility of overcoming our social programming. If masculinity is so natural, then how come so much work goes into policing and regulating it? At any rate, it would be ahistorical to assume that biology is destiny and that gender is inevitable, because gender roles differ from one culture to another, and from one time in history to another – you only need to read up on societies where queer relationships between males were the norm to know this. (Connell) Rather than being static, fixed and unchanging, gender can be fucked with, manipulated, mutated, transformed. **If masculinity is learned, then it can be unlearned.**

Let me go all Judith Butler and Kate Bornstein and say right now that I ultimately see gender not as something we "are", but as something we "do". Gender is a performance, gender is a drag, an act. Every day we do an impersonation of masculinity or femininity, or **somewhere in-between... Betwixt, between, that is the key here.** As Karl Marx has suggested, ideologies become problematic when they are presented as the absolute truth, instead of simply one version of it. So I think it's important to say fuck that to biology-as-destiny and to embrace multiple masculinities, multiple genders. Butler says that we all put on a gender performance, whether traditional or not - so it is not a question of whether to *do* a gender performance, but *what form* that performance will take. So if we are going to "do" gender, then let's do it subversively and let's cause some "gender trouble." As gender terrorists, we can start to experience life outside the sex/gender ghetto: we can subvert, mess with, mutate and fuck with gender roles, create a million different variations, identities, possibilities.. [redacted]

> **"But I don't think this knife is cutting deep enough. There's so many bigger things I haven't even touched" - Painted Thin**

There are so many new/creative/non-oppressive ways of being male and "doing" gender, and it often involves going into unprecedented gender-trouble territory: "I'm trying to figure this out as I go along" (Casey, Jinx zine). There are some truly inspirational men who abandon the old-school masculinity constraints and come up with something altogether fresh, exciting, inspiring: those who shake things up, take risks, use their bodies expressively, who think and act and live in ways that go beyond "business as usual" in the gender ghetto. I'm talking about active, organised stuff, as well as everyday stuff like honest communication: letters, conversations, gestures (like how many guys are comfortable hugging and kissing each other). Even seemingly small things can be so affirming; it's these everyday acts that are beautiful and courageous and show that so much is possible...

Le Tigre have "Hot Topic (is the way that we rhyme)" which is a shout-out to all kinds of feminist activists/theorists/artists/ punk rock grrrls – and here is a kinda **revolution, boy-style now!** version. thanks to people who suggested stuff ♥ (mostly Alex)

listen:

I-Spy. Swallowing Shit. Painted Thin. Propagandhi. John K. Samson. Weakerthans. (something about Canada!). Crisis of Faith (esp. for their song "Incest"). Atom and his Package. Morrissey. Former Members of Alfonsin. XLimpwristX. This Machine Kills. Warpath. Arms Reach. Childman.. (for "Refuse to be a Man"). Screeching Weasel (for the song "Going Home", written by Aaron Cometbus, to a girl who sees him as a potential threat & averts her eyes & crosses the street to avoid him at night).

read:

Lesley Feinberg. Loolwa Khazzoom. John Stoltenberg. Men Against Sexist Shit. Dean Spade/Make zine (go to www.makezine.org & check the bathroom interview w/Mimi Nguyen). Deal With It! anarchist anti-sexist men's journal. XY mag. Rejecting Male Privilege conference website.

look:

Robert Mapplethorpe. Luke Roberts/Pope Alice. Micah Lexier. Bruce la Bruce. Andy Fabo. Peter Robinson: Sharpies. Zwelethu Mthethwa. Tom of Finland! Matthew Barney. Piss Art: urination as a sign of masculinity. Charles Robb. Ray Cook. John Waters. Tracey Emin. Sarah Lucas. Rene Magritte ("le viol"). Peter Nansen Scherfig. Jesper Just. Janine Gordon. John Oivind Eggesbo. Keith Piper. Donald Moffett.

do:

Matthew Shephard memorial campaigns: www.mattshephard.org

references:

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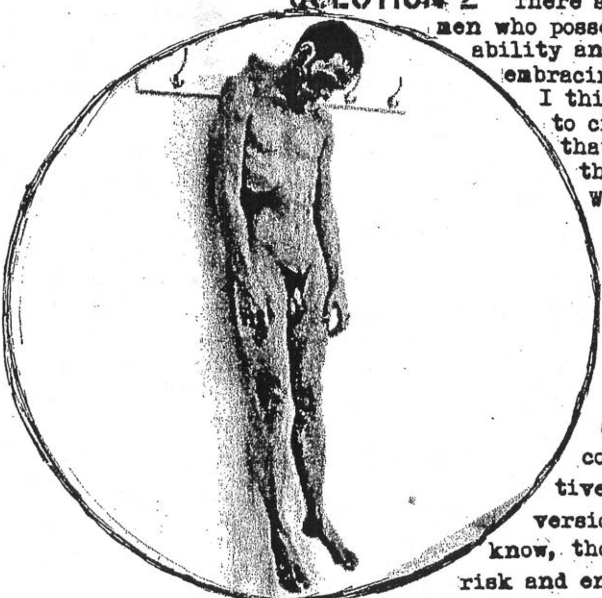
(R) EVOLUTION BOY STYLE, NOW!

::SURVEY::

QUESTION 1 Your name, age, projects you are involved in, any other relevant information



QUESTION 2 There seems to be a real tendency for men who possess traits like softness, vulnerability and empathy to regard this as embracing their feminine side, whereas I think that men should be willing to create versions of masculinity that include these traits, rather than ascribing them as feminine. What do you think? What are the positive alternatives to the dominant version of masculinity you have found ie. how have you gone about finding more empowering, fulfilling, non oppressive ways of being male in this world? Who are some of the other men who you consider to be living real, positive alternatives to the dominant version of western manhood? You know, those guys/boys/men who take a risk and enter unprecedented gender territory in order to find new ways of being male in this world..

QUESTION 3 Contact address for further correspondence.

THOSE SURVEYED:

Pytrik Schafraad # Mike McKee # Dan No Longer Blind #

[see also the Conation, Catharsis & Synthesis interviews for responses to these questions]

Survey on masculinity: Pytrik of It's Raining Truths and [RE]fuse

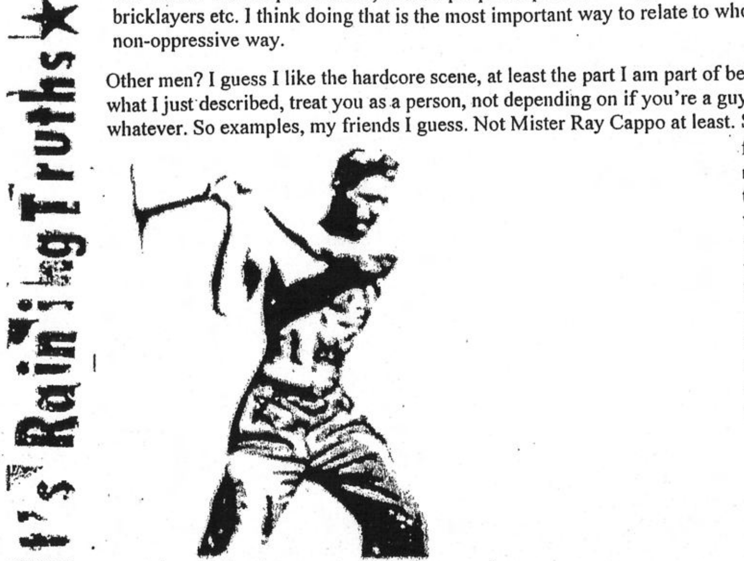
<Question 1>
My name is Pytrik Schafraad. I'm 27 years old. In my hardcore life I put up shows in Amsterdam, be in the Reaching Forward van going wherever they go and do two zines It's Raining Truths and [RE]fuse. The first is my own zine, the other I do together with Marcel of Coalition Records.

<Question 2>
I think you're right, basically. I'd like to add though, that I think that the idea of "embracing your 'feminine' side" is a typical concept made up by the media. Everytime when ie. in social sciences a new idea gets accepted and later it is exposed to the media, you see the process of the media taking it over simplifying it to one-liners and selling them to the public. So you see men cry on women's shoulders in soap-operas and propose to their girlfriends on life TV. It's a very superficial and simplified expression of the actual idea of recognising your softness, vulnerability and empathy. In fact it doesn't really change anything. It's a superficial, almost false adaption/change that functions as an excuse to not really change at all.

It's kinda hard to define how you find alternatives in this matter. I think it starts with a process realising how these things work in this Western culture of ours. In my case it helped a lot that my mum gave us kids a feminist upbringing and learned us (boys and girls) to talk about things. I think it is important that you learn to recognise feelings, your own 'weakspots' and to express them. Expressing empathy comes after that somehow. It is important that you learn these things when you're a kid, cuz otherwise you first have to unlearn the dominant masculine attitude. This kind of culturally-decided habitat is strongly internalised through repetition through your lifecourse, so the older you get, the harder it is to unlearn it. I guess my dad never ever learns to talk about feelings, even if he wanted to learn it. So I think my upbringing has a lot to do with it. Of course it helped that I developed a strong conviction that this indeed is important while being a teenager til today.

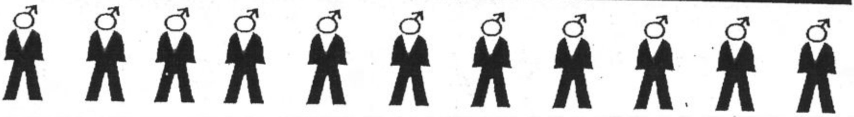
Through these two facts I think I learned to be able to deal with feelings, vulnerability etc better than "traditional men" I guess, I also learned through this upbringing not to assign these things to either men or women. Just that it is important to deal with them. In the same line I think I learned (learn is a bit of a strange word in this matter, but I don't know how to put it better) to treat people as persons firstly, not as men or women, professors or bricklayers etc. I think doing that is the most important way to relate to whomever in a more fulfilling and non-oppressive way.

Other men? I guess I like the hardcore scene, at least the part I am part of because these people do exactly what I just described, treat you as a person, not depending on if you're a guy/women/old/young/scenestar whatever. So examples, my friends I guess. Not Mister Ray Cappo at least. Singers like him when they call for 'ladies up front' has nothing to do with respectful treatment. The most positive way you can understand that is that 'we have to be careful with these fine pretty girls we have in the hc scene. While we mosh hard the whole set, the girls should have a little space to cheer for the band during one song too. Fuck that.


It's Raining Truths★
NOW GO OUT AND SPARK YOUR OWN PERFECT R3VOLUTION

<Question 3>
Contact me through pytrik_sjm@hotmail.com. Cool zines are very welcome for my zinedistro. I prefer to trade.

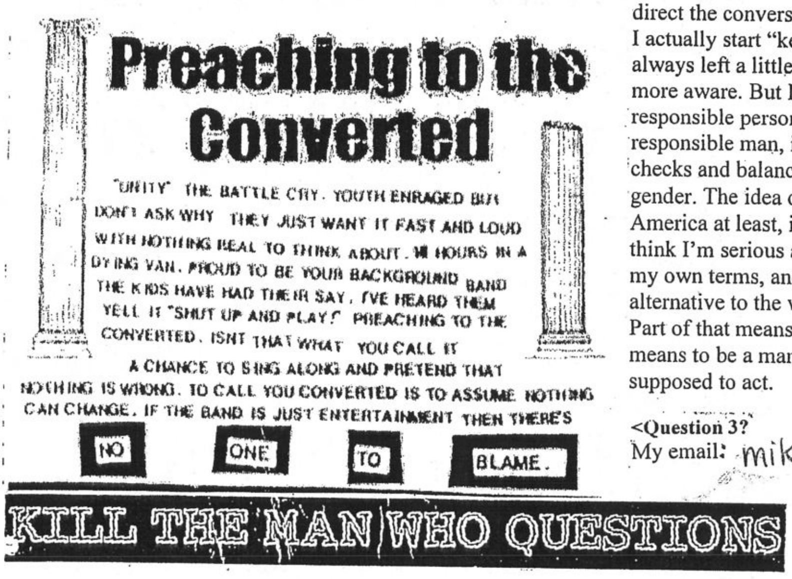
Survey on masculinity: Mike McKee of Kill the Man Who Questions



<Question 1>
Mike McKee, 25, Philadelphia PA, USA. I sing in a punk band called Kill the Man Who Questions, volunteer with a non-profit group called Books Through Bars (which sends free reading material to prisoners), and organise benefit concerts to raise money for grassroots groups in the city of Philadelphia.

<Question 2>
I don't know if there is an absolutely non-oppressive way of being a male in our world. By being born a guy, even though I had no say in the matter, I'm put in a luckier position than a lot of my friends who were born women. It's no secret that there's a tremendous amount of privilege involved in being a man, and I try to be aware of that. At the same time, I'm not interested in settling on my net worth as a mere apologist for my maleness. That's not what I'm about. But, I am interested in how I treat other people and how I make other people feel, and I am interested in being aware of what's happening around me. I've never really felt at home in most 'mainstream' set-ups. In high school, most of the few friends I had were women, and some of these people are still my closest friends today. I don't need to tell you that high school can be a particularly rough and hostile time for a young woman, and that this isn't any different in the punkrock scene. I think navigating this age with a lot of strong women in my life helped me really get my head together.

One of the things I think us men could do a bit more of is to listen – to each other and to the women in their lives. When I think about what kind of person I am, I try to ask myself some questions like, "do I let people slide for fucked-up things? Do I notice when I do or say fucked-up things and do I notice how often people let me slide? Am I respecting people and valuing them the way I like to be?" A really simple exercise I learned a long time ago from a really patient and really strong friend of mine was to occasionally make some mental notes on how often women in your group get interrupted, how often men direct the conversations. I find that when I actually start "keeping score", I'm always left a little more grounded, a little more aware. But I think being a responsible person, and in my case a responsible man, involves more than just checks and balances with the other gender. The idea of manhood, in America at least, is a mess. I like to think I'm serious about living my life on my own terms, and about creating an alternative to the way things are offered. Part of that means redefining what it means to be a man and how I'm supposed to act.



Preaching to the Converted

"UNITY" THE BATTLE CRY. YOUTH ENRAGED BUT DON'T ASK WHY THEY JUST WANT IT FAST AND LOUD WITH NOTHING REAL TO THINK ABOUT. 18 HOURS IN A DYING VAN. PROUD TO BE YOUR BACKGROUND BAND THE KIDS HAVE HAD THEIR SAY, I'VE HEARD THEM YELL IT "SHUT UP AND PLAY!" PREACHING TO THE CONVERTED. ISNT THAT WHAT YOU CALL IT A CHANCE TO SING ALONG AND PRETEND THAT NOTHING IS WRONG. TO CALL YOU CONVERTED IS TO ASSUME NOTHING CAN CHANGE. IF THE BAND IS JUST ENTERTAINMENT THEN THERE'S NO ONE TO BLAME.

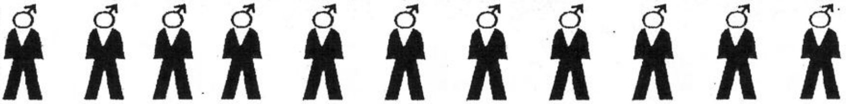
KILL THE MAN WHO QUESTIONS

<Question 3?
My email: mike@cheap-art.com

www.cheap-art.com

My postal address is
PO Box 890,
Havertown PA 19083,
USA.

Survey on masculinity: Dan of No Longer Blind zine



<Question 1>
Daniel. 21. I'm involved in a whole range of projects at the moment, but strictly punk / zine related ventures would include: publishing *On Fire*, a bi-annual hardcore zine, *Hitchers Do It Wit Their Thumbs*, a travel journal against tourism, I'm involved in a collective of kids working on *AKA*, a huge Australasian hardcore / punk / DIY culture related publication. Other projects include urging everyone I know to read Knut Hamson and Henry Miller, trying to make the most perfect vegan pancake recipe and, of course, my incredibly ridiculous university career.

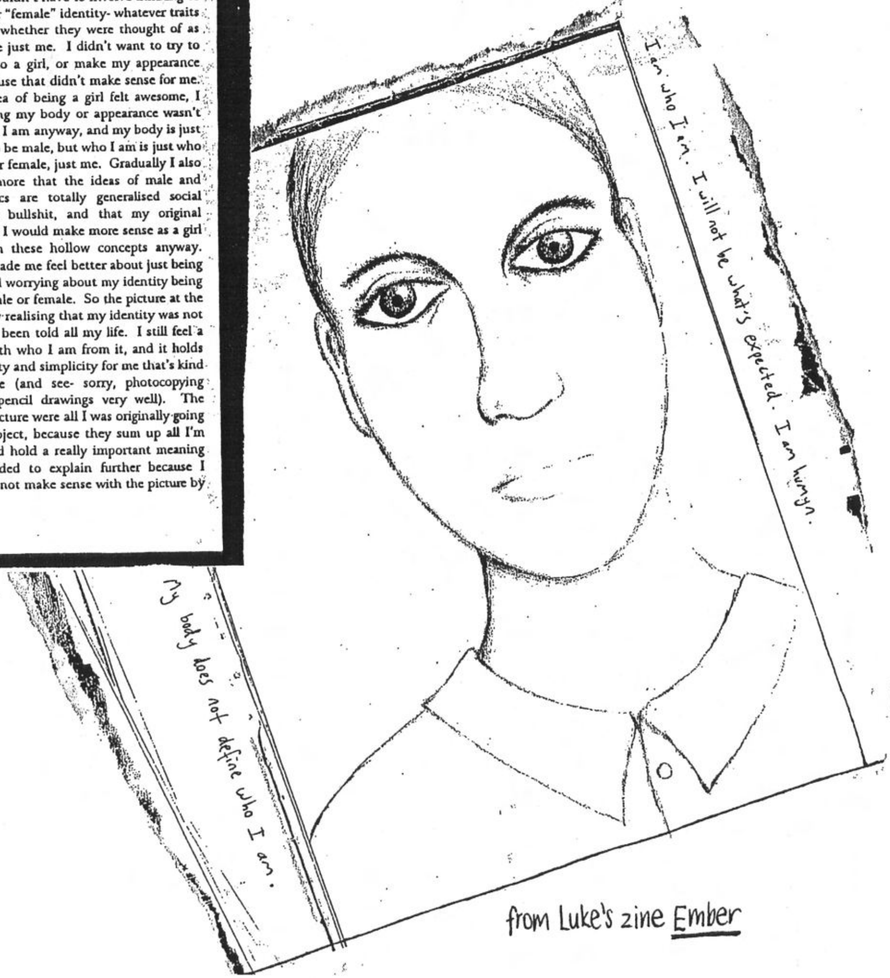
<Question 2>
Hegemonic masculinity is a most constricting and oppressive set of traits, and I think people who attempt to express themselves outside of these narrow confines refer to it as 'femininity' because of the culturally learned gender dichotomy. As for trying to create different versions of masculinity, I've always been attracted to the idea of trying to attack the very concept of gender. Many would argue that trying to create more versions of masculinity is, in some senses, an acceptance that the male / female gender divide is a natural thing. I'm sure we both agree that gender is a lot more complex than half the world having something in common with one another based on a biological and physiological similarity: what I mean here is that gender is a learned role or tradition of behaviours, not a biologically determined destiny. Perhaps I could say that I am approaching this question on two levels: first, acknowledging that gender is artificial, second recognising that while this may be so, there is so much about masculinity to be unlearned in everyone, from the high school cricket captain to the 'right-on' anarchist conference sleazebag, that I have to recognise that being male affords me certain privileges, even if I don't feel all too privileged – which would hardly be surprising, considering the fucking role that I have to play here! Football jock or sensitive hipster?! Fuck a whole bunch of that!

Punk rock and hardcore have had a delightful history of people fucking with their gender and trying to push the concept of gender itself, and I think the most positive alternatives to dominant versions of masculinity that I've been exposed to have come through this. Excluding those pious and repressive coward types that populated the scene in days of old, a lot of straight edge kids have the strongest and self aware people I have met, and I think that as a young punk rock kid, helped me realise that the dominant teenage male activities of getting fucked up, trying to 'score', and waking up in a pool of vomit with your dick in your hand were about as appealing as they sound... Positive alternatives to dominant versions of masculinity in my life really began with punk rock. I always thought punk males wanted to be punk males because they didn't fit in with hegemonic masculinity, or they (like me) hated masculinity and jockular antics and felt alienated from the culture of masculinity. While this has definitely proved untrue, it provided me a positive foundation to develop the feminist beliefs which were a great part of my upbringing, and led to me questioning a lot of aspects of my own masculinity. Straight Edge has definitely been an important part of this process, like when Boston pro-feminist hockey thugs Slapshot sung: "Kill anyone with a beer in their hand / Cos If You drink, you're not a man!". Of course, I jest, oh ye sensitive types!

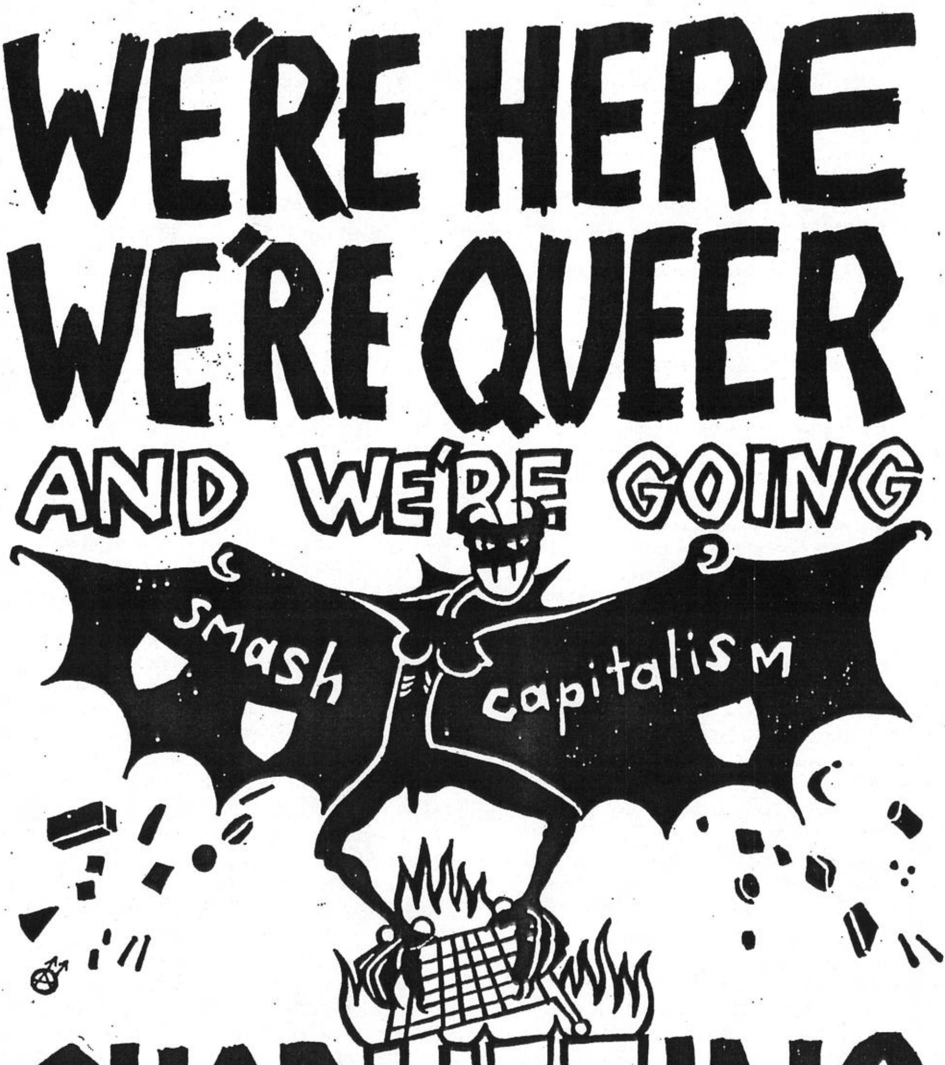
I think the most inspiring men in my life who are attempting to live real and positive alternatives to hegemonic masculinity are the men who don't fall into the 'sensitive, caring male' role, and who are actually attempting to support the women around them in their own struggles against patriarchy, and in this learn to be humble, generous and caring. Not the individuals attempting to 'lead women to liberation', but boys willing to sit down and shut the fuck up and recognise that people are going to liberate *themselves*, and if they ask for support, who are willing to support them. Not the guys who claim to 'understand what women want', or who speak for women. And certainly not the kind of spineless, pathetic 'sensitive new age guys' that mass culture have cut out for us: I'm not a new age hippie or a fucking café latte sipping yuppie, I know more about Tragedy than Tantric sex, more about Converge than Corduroy! The most inspiring people in my life are living life with the kind of amorous passion that I think life deserves to be lived with: the hegemonic gender roles are fucking obstacles in the way of the kinds of fulfillment and joy that this world has to offer if we have the courage to demand them, and so I think everyone has a stake in questioning, criticising, and fucking with their gender and sexualities.

<Question 3?
Send a postcard, a Germs mixtape, photos of sunsets, late '80s hardcore records, your Charles Bukowski books, or even a letter to: PO Box U69, Wollongong University, Wollongong NSW 2500.

I drew this picture on the opposite page when I was around 16 or 17 years old I think. I was thinking a lot at that time about my identity, my sexuality, who I was and all that kind of stuff. Among my thoughts I had an impulse to draw a kind of self-portrait of me as a girl. That's what this drawing is. I knew drawing it would make me feel better and make things seem more simple in my head, and when I finished and spent time looking at it, it did just that. I had this idea that I had a lot of personality traits that are commonly regarded as "feminine", eg. sensitivity, functioning primarily on an emotional level, gentleness, and very few if any "male" traits, eg. aggression, being unemotional etc. I wondered if maybe I was really a girl, in a boy's body. I thought if I was a girl, I would make more sense to myself and to others. I thought I would be able to interact with people better, and make the kind of close friendships I wished I could have. I thought I would feel better and more comfortable with who I was. I imagined that if I was a girl, I would be pretty much just myself, the same in almost all respects except gender. This identity made a lot of sense to me, and I imagined feeling really comfortable like that. Although it never made me change my behaviours or appearance, for a little while I sort of wished I could be that. But I soon realised that what appealed to me about that identity was the part about being myself, and I realised that being myself shouldn't have to involve thinking of myself in a "male" or "female" identity- whatever traits I had, regardless of whether they were thought of as male or female, were just me. I didn't want to try to change my body into a girl, or make my appearance more feminine, because that didn't make sense for me. Even though the idea of being a girl felt awesome, I realised that changing my body or appearance wasn't going to change who I am anyway, and my body is just a body, it happens to be male, but who I am is just who I am, neither male or female, just me. Gradually I also realised more and more that the ideas of male and female characteristics are totally generalised social constructs that are bullshit, and that my original reasons for thinking I would make more sense as a girl were only based on these hollow concepts anyway. Realising this also made me feel better about just being myself and I stopped worrying about my identity being particularly more male or female. So the picture at the time represented my realising that my identity was not necessarily what I'd been told all my life. I still feel a sense of comfort with who I am from it, and it holds this feeling of honesty and simplicity for me that's kind of hard to describe (and see- sorry, photocopying doesn't reproduce pencil drawings very well). The words around the picture were all I was originally going to write on this subject, because they sum up all I'm saying with this and hold a really important meaning for me, but I decided to explain further because I thought they might not make sense with the picture by themselves.


I am who I am. I will not be what's expected. I am human.
My body does not define who I am.

from Luke's zine Ember


WE'RE HERE
WE'RE QUEER
AND WE'RE GOING
smash
capitalism
SHOPLIFTING

catharsis

To sow seeds in barren fields, if there's no more fertile ground ——
To bear the fragile worlds within through the ruined one that surrounds –
To lift us up, and to bring empires down . . .

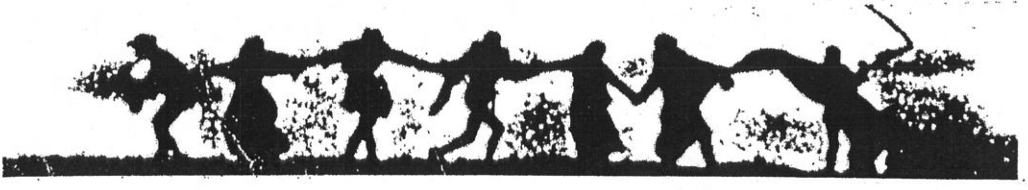
To what degree is Catharsis connected with Crimethinc?

Brian: The members of Catharsis are active in CrimethInc. projects, as are the members of Zegota, as were the members of Trial, etc. It's the same two way relationship that exists between any community and a subgroup within it--we contribute our efforts to CrimethInc. projects (like playing benefit shows for Harbinger) and at the same time the larger cooperative helps us to release our records ourselves, etc.

One message that comes through in Catharsis -& Crimethinc- propaganda is an encouragement that people demand life right now on the best possible terms, with an emphasis on making our everyday experiences more meaningful and fulfilling, as well as working for the kind of future we really want. In some ways, I see this as a revolutionary inversion of the "rags to riches" myth - that if people work hard enough, they can overcome obstacles of poverty and class and be successful on their own terms. Would you say that if people are willing to forego certain privileges and conveniences, it is possible to live pretty freely off the excesses of capitalist society? What role has being in Catharsis had in enabling you to do this - to live "outside the system" (or to live "off the system" if that is more appropriate to you)?

Brian: I think there's a non sequitur going on here, though it's not really your fault, since you're not the only one to have misunderstood this. First, CrimethInc. literature insists that the solutions for our problems (call them "revolution" or what you will) be solutions that can be applied immediately and continuously, so we don't put off living for some future date. I think that's important. Second, some CrimethInc. literature suggests some specific solutions to specific problems of survival and resistance (such as dumpster diving, not working, etc.) which may be useful to some people. It is asserted throughout CrimethInc. literature, though, that there is no one right way to live or resist. One should be able to put forward options without thus legislating for everyone! There are a thousand different solutions that can be applied right now to the problems of living in this fucked up society, not just one dogmatic set. For some people, especially middle class dropouts like myself, I think it can make a lot of sense to "drop out" of the normal work-rent-taxes-hobbies continuum, although this is obviously not for everyone.

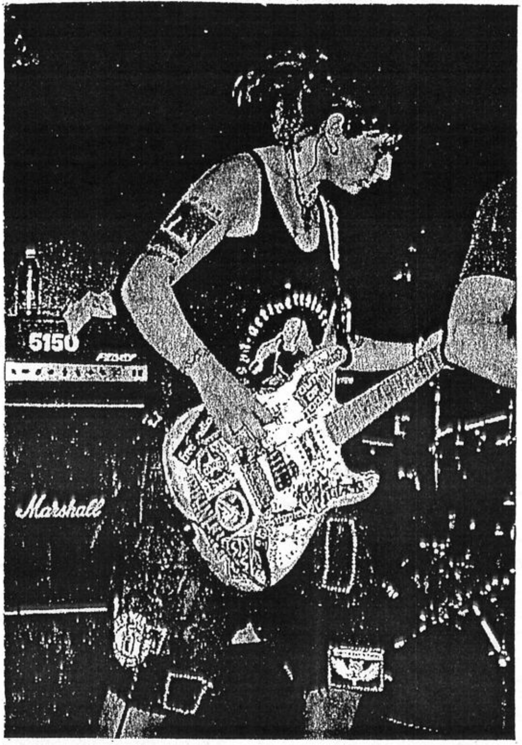
You're right that this has been easier for me, since in a sense, I have an "alternate career" as a known radical writer/organizer and singer in a political punk band. People are more likely to help me "live for free" than they are others who are not in such situations--and of course, as in the capitalist "rags to riches" myth you refer to, not everyone can be a known punk singer. The important thing is for all of us to use whatever resources we have to work towards a community in which there are no privileges for some that others are blamed for not having access to. I think in Greensboro, the town I've been spending time recently between travels, and in many other parts of the world, a small community exists now in which this is the case: everyone participates in



making an egalitarian community which helps provide resources and freedom for those inside of it, and in working to extend the community to others. Such little autonomous zones are the seeds of a better future, if we can keep expanding them.

> "I think it can make a lot of sense to "drop out" of the normal work-rent-taxes-hobbies continuum"

I read the Catharsis interview in MRR where you discussed how liberating it can be to shake off the constraints of the masculine construct, specifically mentioning the taboo in the punk scene of expressing to other males that you find them physically attractive. And also at the show where I saw you play you pointed out the attractiveness of a particular guy in the audience. Do you think that this sort of expression sets up a great deal of gender confusion for hardcore guys, who find themselves being both affirmed and challenged at the same time? Affirmed, in that they are relating to you as someone whose anger and aggression validates that particular version of masculinity to them - and challenged, in that they suddenly don't know how to react when you shake up all their ideas on hardcore masculinity by saying how hot some guy in the pit is?



Brian: Hm, I didn't actually speak at all in the MRR interview, but anyway! Yes, my project there is to challenge the strict roles and self-images of hardcore boys, to cross the boundaries of macho self-sufficiency that are established from youth, to try to create new spaces in which things can happen by breaking down those barriers. It would be totally different if I approached women the same way at shows, but we have to face the fact that gendering still totally affects the way we interact and see each other--so I think it's appropriate to use gender-specific challenges to try to break down gender itself as a concept, and liberate us all from it. It'll be a slow process. Getting boys to consider seeing themselves as something other than tough lovers-of-women-only is a little step forward, perhaps...

While we're talking about the limits of masculinity in relation to self-expression..there seems to be a real tendency for men who possess traits like softness, vulnerability and empathy to regard this as embracing their "feminine" side - whereas I think that men should be willing to create versions of masculinity that include these traits, rather than ascribing them as feminine. What do you think? What are the positive alternatives to the dominant version of masculinity you have found - ie. how have you gone about finding more empowering, fulfilling, non-oppressive ways of being male in this world? Who are some of the other men who you consider to be living real, positive alternatives to the dominant version of western manhood?

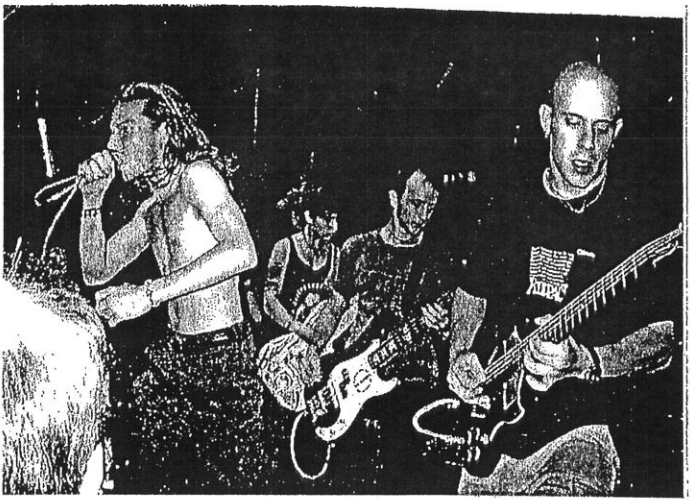
Brian: Um, honestly, I'm uncomfortable about your use of terms like "masculine" and "feminine" at all, though I think you and I are both coming from basically the same place about this. **[see the part in my masculinity article about Judith Butler & her theory that we all put on a gender performance, so if we are going to "do gender" then it may as well be subversive-Kylie]**. Since I regard gender as a construction, along the lines of race, which should always be challenged, I don't want boys to find ways to be kind and gentle as a part of being masculine--I want boys to find ways to be kind and gentle, and simply toss aside the notion that being "masculine" is even possible or real. "Masculinity" only exists as a generalization, or as a uniformity among people who have all been conditioned to see themselves as "men" when in truth they are all unique individuals. Do you know the term "essentialism," from feminist thought? I don't believe there's anything "essential" connecting all boys or all girls (see the trans-gendered communities, if you want proof of how blurry these supposedly "natural" lines can be!), so I'm not interested in "masculinity" or "femininity" except as myths to escape from.

Anyway! I've been inspired in my own efforts to break away from masculine programming by a lot of things--seeing Dennis dance when he sang for Refused, reading Jeanette Winterson's genderless love stories, being around wonderful friends who demonstrate with their bodies and actions just how much more free behavior is possible than the stuff you usually see at school or work or on TV. I imagine a world, which I already live in sometimes, in which I'm not a "boy" but rather me, a singular person, about whom some generalizations can be made but none without missing the really important things, which are unique to me alone.

If you found that you were attracted to a particular womyn in the punk scene, do you think that you would feel comfortable expressing this? I ask this particularly because of the constraint that men in punk and general leftwing circles have, that if they are attracted to a woman, they don't want it to be perceived in an exploitative, oppressive context. So have you been able to find ways of conveying such feelings beyond the typical patriarchal mode of "opposite sex appreciation"?

Brian: This is a really insightful question. Yes, it's not easy to know how to express desire in the punk/activist community, where our sexuality is still basically occupied territory and we're slowly, painfully figuring out how to make it our own again. All this is even more complicated by the fact that even in myself it's still not always clear whether I'm attracted to a person in a way that is traditional/ objectifying/etc. or truly free and personal and liberated...

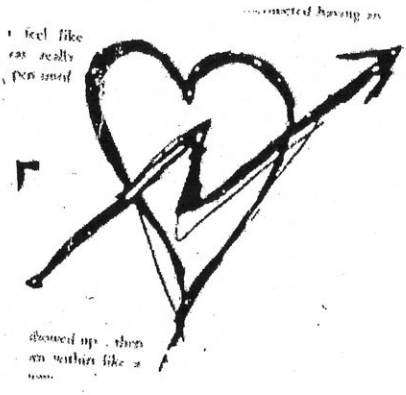
Anyway, whenever I feel like it wouldn't be totally comfortable for me to express my desires for someone else to them, I don't--this may mean that some opportunities for happiness and pleasure are tragically missed, but it's important to me not to risk doing anything dumb or discomforting, since so many people are still so scared and fragile about sexuality, for good reason. Besides, there are enough situations in which it's clear to both (or all) parties involved what everyone wants that it's not like no intimacy ever takes place in our community. Hopefully in the future things will be safer, so can be more free and open...



You have extensively toured Europe, the USA, South America and I'm not sure where else. How do you find the experience of touring in terms of engaging with the town you're visiting? Obviously, your impressions are always filtered through hc/punk lenses via squat venues, punk bands, record stalls and other such countercultural ventures. Of course, punk scenes in different countries have unique characteristics which reflect that particular culture, but do you still experience a degree of frustration at not being able to really engage with a place and just having to get in the van and go to the next tour stop? Do you have to make a clear distinction to yourself that the purpose of your visit is for touring as opposed to travelling?

Brian: Actually, having traveled a number of different ways (as a tourist with my bourgeois family and with poor students, as a punk visiting friends, as a hitchhiker/traveler) I can say that punk touring is still one of my favorite ways to travel! It gives an opportunity to meet interesting people all the time, guarantees that something interesting will happen and that we'll have a way to give something back to the place we go rather than just sucking up everything cool about it and leaving... sometimes the rush is a problem (it was better in South America, where we spent a number of days between shows in each city meeting people and learning things), but that's the only real drawback.

It's quite important to me to have a way to be immediately integrated into the real lives of the people I see when we travel, and touring offers that (being a tourist, on the other hand, you're always on the outside looking in--and for a price, no less! Tourists work all year to save money to have



vacations less exciting than the daily lives of people who don't work--it's sad...). As for only seeing the places we go through the lense of punk rock--well, first of all, I don't believe there is a "real," objective New York: there are a million different ones, and seeing the punk rock New York is a lot more interesting than seeing the businessman's New York, for example.

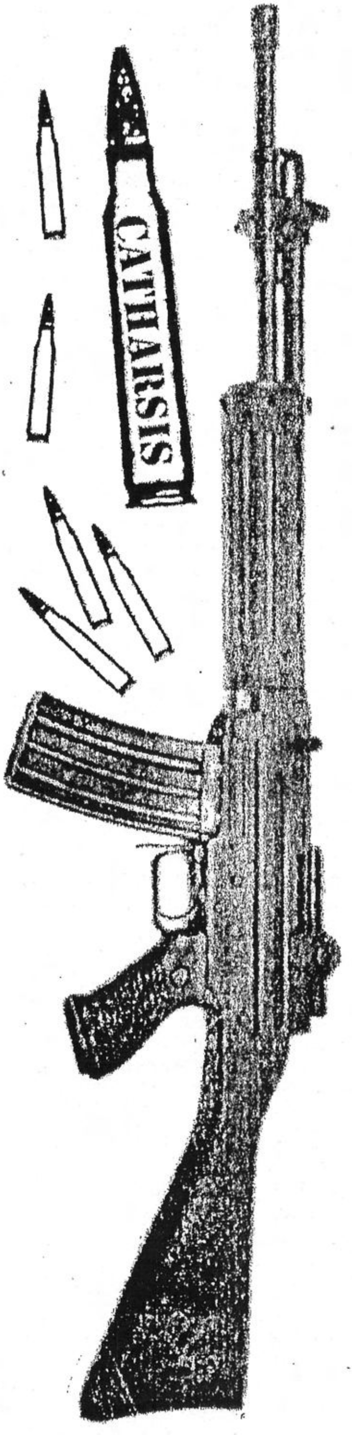
When North American punk bands tour Europe (after releasing almost so much as a 7"), they are often awestruck by the extensive network of venues and promoters and autonomous spaces set in place. People have often commented on the unfortunate situation whereby it's not a reciprocal thing and European bands don't in turn get the opportunity to tour the US nearly as much. I get the feeling though that there is a strong touring network starting to be built up there too - from your experiences of touring the US, is there any particular example of a great punk-run initiative or positive autonomous space that you can share with us?

Brian: Yes, there's quite a bit of hardcore imperialism going on with who tours where and who goes to see them... that's a serious problem, and it mirrors the imperialism of the rest of the despicable capitalist world, but I think people are becoming more aware of it now. As for the U.S.A.--the d.i.y. touring traveling network is slowly becoming more solid here, though it's still difficult to get from one coast to another without losing too much money (provided you're trying to do it in a fair, unselfish way). I'd say there are awesome punk-run spaces for shows in scores of cities now, though: Philadelphia (the people who used to do Stalag 13), NYC (ABC NO RIO, of course), there's a punk house that hosts shows in Greensboro, I just heard of one starting up in Iowa... things are looking up.

Thanks for being part of this..

Brian: Thanks alot! You should do more interviews, it's not a common skill. If anyone wants to contact us they can, and of course there's www.crimethinc.com for reading material and news.

Write to 2695 Rangewood Drive, Atlanta GA 30345, U$A.



WARNING! EXPLICIT CONSUMERISM

Yes, thats right,
punk is dead/its just
another cheap product
for the consumers head/
((Crass))

YOUR COUNTRY NEEDS
YOU

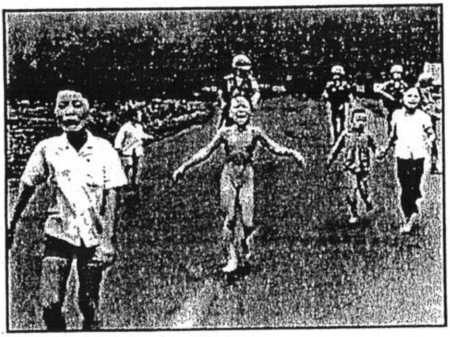
I want to write and compile something that expresses the ideological discomfort I feel when I witness the way images of suffering, struggle and revolution are represented within the hardcorepunk scene. And also the way that radical imagery and revolutionary-speak are used in punk ad-copy to sell records to "the kids". **"Pictures of starving children sell records"** - I wonder whether Chumbawamba were talking about the Feed the World farce or the repackaged (anti)capitalism that emanates from the punkrock consumerscape?

images of suffering and struggle as they appear on record covers

"Are you familiar with the poster that came with CRASS' "Feeding of the 5000" record? It's that black and white shot of the war-torn hand, lifeless and atrophying on a barbed wire fence. It's pretty fucking sick if you think about how it actually was once attached to a human, a living, breathing, feeling person, and now here it is attached to some fence. That poster used to be hanging up by the couch in the old Mordam Records warehouse. Almost every day I'd sit on that couch and eat lunch. I'd find myself staring at that image, and it seriously would make my stomach lurch. That's how powerfully it would hit me. Day after day. What's strange to me is that after a couple years of looking at this gross hand whenever I want to, the image doesn't move me like it once did. I liken this to the "passive" but insidious method of billboard advertising used by big business." **(Karin, column in HAC #2)**

There is a part in the film *Natural Born Killers* which relates the childhood abuse Mallory experienced at the hands of her father. The sequences involves a parody of the sitcom format, with the narrative recounting memories of sexual and emotional abuse, interspersed with images of the all-American family, nostalgic kitsch and a canned laughter track - signs that "the audience" is too dumbed-down to empathise with the gravity of her story. A comment on the way violence is so all-pervasive and woven into every level of interaction, that when something REALLY fucked-up and violent happens, our programmed response is passive disinterest or desensitised thoughtless humour. *Especially if we are not affected personally.*

This is my only explanation for how I could possibly have seen so many record covers with images of extreme violence and suffering – and *barely even gave them a cursory glance*. I have been bombarded by so many "punk" blood/guts/suffering images that I no don't even really consider the implications of how this image got to be on a record cover in front of me. Symptomatic perhaps, of a dispassionate media culture that reinforces the view that extreme suffering and other such atrocities are things that happen to "other people" in faraway places. "Photographs of lynching, racial terror, poverty or third world suffering allow for a certain non-identification on the part of the audience, and perhaps even allow that audience to take some satisfaction in the image of suffering *as it belongs to the other*." –Mimi Nguyen.



"I wrote it after realising that a record I was played a lot had a picture of a dead child on the cover and I had never even noticed it. It's just become acceptable that pictures of death are punk. But why is that? I don't even think that most bands could tell you why these use these images, other than some vague "it looks cool dude" sub-heavy metal fan response." **(Shank – discussing their song "Dead Bodies are so Cool")**

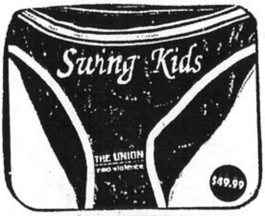
"**The subjects of these photographs are not anonymous, ahistoric victims.** We should ask ourselves what these violently disturbing images tell us about our own suffering. At their best such images can acquaint us with a part of ourselves with which we've become alienated. On the other hand, irresponsibly moving photos out of context for the sake of advertising a record perpetuates an already unspeakable violence. **(Letter to the editor, HAC #17)**

... yes merely "for the sake of advertising a record" - this leads me to my next point...

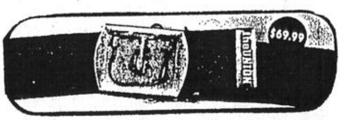
reaching your target market through witty ad-copy in industry journals like Maximumrocknroll + Punk Planet (also known as advertising in the hardcore scene)

In the "D.I.Y." issue of Heartattack, Kent asked the question: "**Does advertising effect you?** If HAC runs a Revelation ad will you then buy the new **Morning Again** CD? Is there a direct correlation between their ad and your buying patterns? If so, then what responsibility will you take for that? Will you succumb to their sway and buy the new **Promise Ring** CD because Jade Tree ran an ad in HAC."

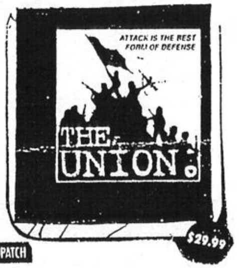
I guess I would respond in the affirmative...remember, we are talking about a scene where it's cool to proclaim that "I only read Maximumrocknroll for the ads." As those fiends at Crimethinc say: "Open up almost any zine, and you see advertisements for other zines, other records, other products. In fact, aside from the advertisements, what are most of our zines about? The record reviews, the zine reviews, the top ten lists all deal with products to buy and sell. And when you get more deeply involved in hardcore, you find that you really do spend quite a bit of time buying and selling products."



"SAN DIEGO EMO VIOLENCE" OFFICIAL UNDIES



"SKATEPUNX" BELT


ATTACK IS THE BEST FORM OF DEFENSE
THE UNION
$29.99

"ANARCHO-CRUST" PATCH

"products" from The Union zine.

Corporate advertising essentially emphasises non-existent qualities of products and plays on our desires, implying that the purchase of "Product X" will enhance the quality of our lives and loves and that everything will magically fall into place. After reading Naomi Klein's No Logo, I realised just how pervasive the use of **branding** is in contemporary advertising. You can witness "successful" branding in motion when you buy a product from somewhere like the Body Shop. Instead of simply buying a sweet-smelling bath-time product, you are made to feel you have made a positive lifestyle choice, that you are part of a feelgood global movement for change, and that you are worthily contributing to the greater good. Essentially though, it's still about about selling image over content and style over substance, or what Mimi Nguyen calls "capitalism, in a sneaky incarnation" – also known as "thinking outside the box", "creating community among your consumers" and "believing in your product."

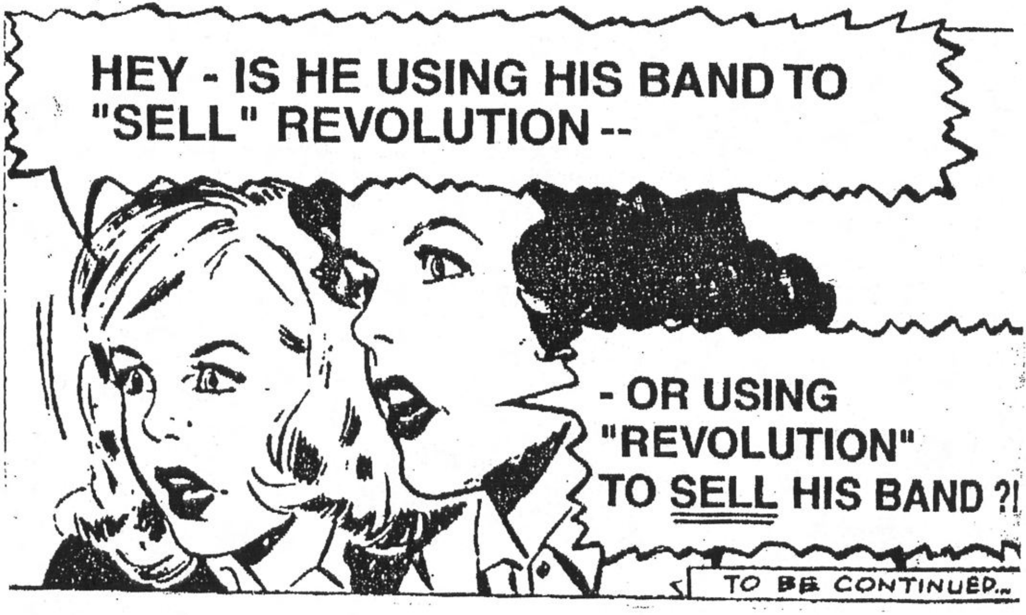
the commodity fetish and commodifying our dissent

Similarly, punkrock ad-copy frequently emphasises the "revolutionary" qualities of the product being sold, implying that buying "Punkrock Product X" (or should that be "XproductX") will contribute to wide-scale positive change and actually *accomplish* something. `Buy our record, and the revolution will follow.` As Mimi Nguyen illustrates, in her critique of the interpenetration of revolution and capital, `"What they retail as liberation could be instead authority disguised as freedom – your desires packaged in a commodity form that affirms the existing social order and subordinates politics to relations of commerce."`

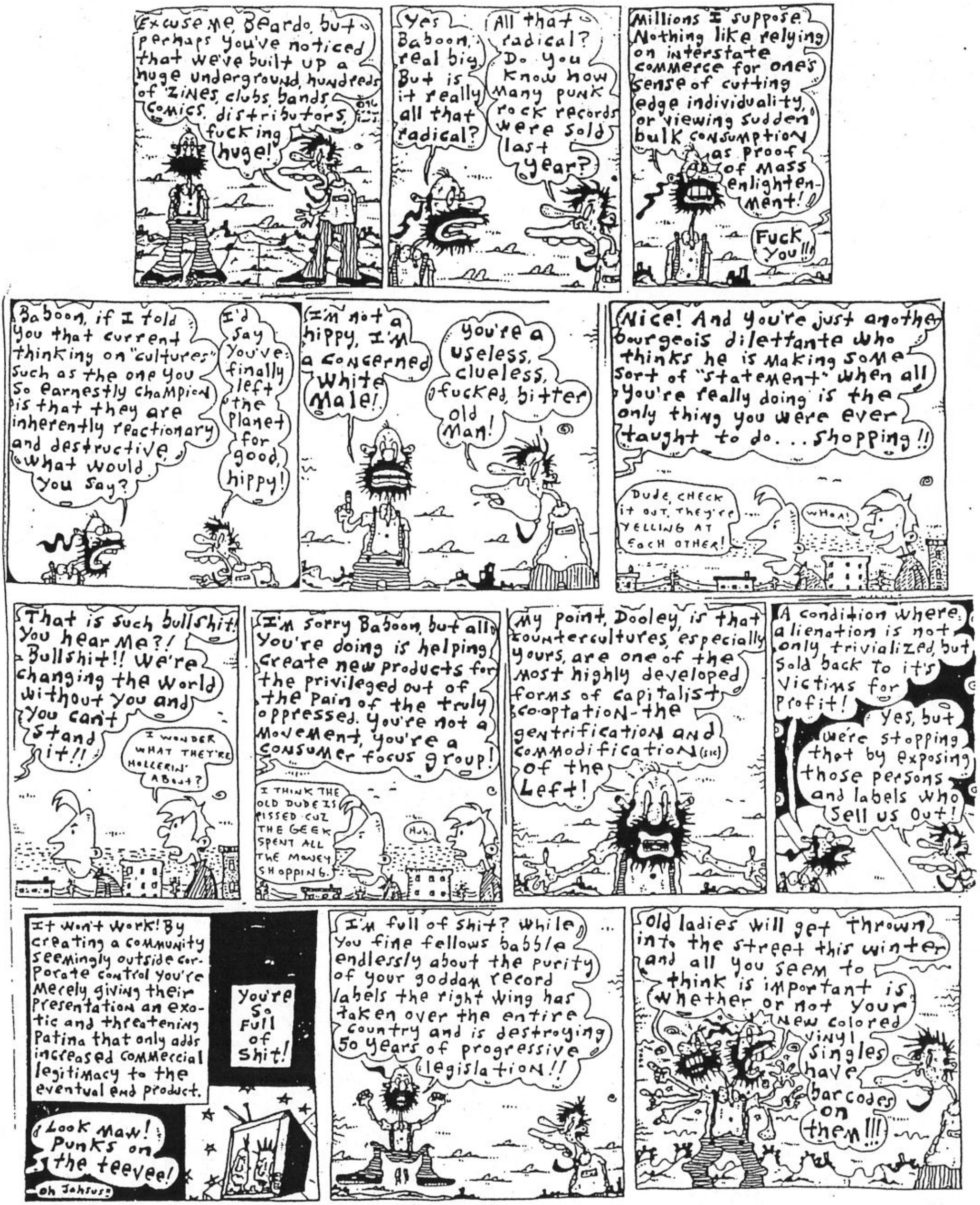
Punk advertising mirrors corporate advertising, favouring the use of catchy one-liners and images that will stick in your head and make you want to buy their stuff, rather than accurate, informative descriptions of the record/zine/book/whatever. Punk advertising seems to have a few main themes: irony, parody, appropriation of images of suffering/struggle/revolution – and funnily enough, ads that express humorous regret at the fact they have to advertise at all. They depict the exciting show, the manic pit pile-on, a riot goin' on: images that we have positive associations with, and which we relate to as revolution-lovin' hardcore kids...

choose your own adventure

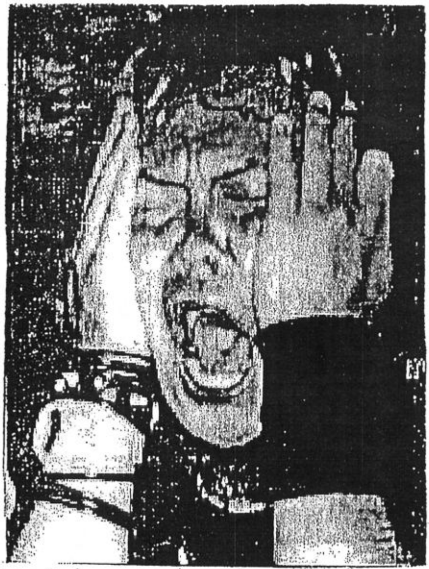
(1) Do you think this critique is a little wordy for the likes of the average hardcore kid? Simply go to the bottom of the page for a handy digest version of this article; **or**
(2) Do you think this critique is a little too la-de-dah and would much prefer pictures? Go to the next page for an alternative version of everything I've just said presented in a handy comic format; **or**
(3) Are you in the mood for an all-out record-buying frenzy after all this uptight seriousness? Go 2 pages over, have your credit card/International Money Order/well-concealed cash/stamped self-addressed envelope ready, cos it's time for the record reviews, bay-bee!!


HEY - IS HE USING HIS BAND TO "SELL" REVOLUTION --
- OR USING "REVOLUTION" TO SELL HIS BAND ?!
TO BE CONTINUED...

(but, do you have any idea how many punk records were sold last year?!)


Excuse me, Beardo, but perhaps you've noticed that we've built up a huge underground, hundreds of 'ZINES, clubs, bands, comics, distributors, fucking huge!
Yes Baboon, real big. But is it really all that radical?
All that radical? Do you know how many punk rock records were sold last year?
Millions I suppose. Nothing like relying on interstate commerce for one's sense of cutting edge individuality, or viewing sudden bulk consumption as proof of mass enlightenment!
Fuck you!!
Baboon, if I told you that current thinking on "cultures" such as the one you so earnestly champion is that they are inherently reactionary and destructive, what would you say?
I'd say you've finally left the planet for good, hippy!
I'm not a hippy, I'm a concerned white male!
You're a useless, clueless, fucked, bitter old man!
Nice! And you're just another bourgeois dilettante who thinks he is making some sort of "statement" when all you're really doing is the only thing you were ever taught to do... shopping!!
Dude, check it out, they're yelling at each other!
Whoa!
That is such bullshit! You hear me?! Bullshit!! We're changing the world without you and you can't stand it!!
I wonder what they're hollerin' about?
I'm sorry Baboon, but all you're doing is helping create new products for the privileged out of the pain of the truly oppressed. You're not a movement, you're a consumer focus group!
I think the old dude is pissed cuz the geek spent all the money shopping.
Huh.
My point, Dooley, is that countercultures, especially yours, are one of the most highly developed forms of capitalist co-optation - the gentrification and commodification (sic) of the Left!
A condition where alienation is not only trivialized, but sold back to it's victims for profit!
Yes, but we're stopping that by exposing those persons and labels who sell us out!
It won't work! By creating a community seemingly outside corporate control you're merely giving their presentation an exotic and threatening patina that only adds increased commercial legitimacy to the eventual end product.
You're so full of shit!
Look maw! Punks on the teevee!
oh Jahsus!
I'm full of shit? While you fine fellows babble endlessly about the purity of your goddam record labels the right wing has taken over the entire country and is destroying 50 years of progressive legislation!!
Old ladies will get thrown into the street this winter and all you seem to think is important is whether or not your new colored vinyl singles have barcodes on them!!!

By any riff necessary *



Kylie's record reviews *

image from Short Fast + Loud #5

<<<she was most receptive to everything that went on around her. her reactions were always spontaneous and intense and passionate. we have seen how deeply she was affected by zola's novel 'germinal' and hauptmann's 'die weber'. she wrote of being filled with tremendous excitement by klinger's 'ein leben' (A Life).>>>

↓

I love this little quote about Kathe Kollwitz and the way she got profoundly affected by her surroundings. This is how I feel when I hear a record and it instantly becomes a part of my life & I'm amazed that it can be so perfect for me right at that moment. It's like that feeling after a great show when you're so inspired you can't sleep, you get that amazing hyperfeeling where you want to change everything and do everything right now and nothing can stop you. When I think of the records that inspire me the most, they are the ones that get me completely and utterly caught up in the moment & totally inspired by the intensity and passion and creativity. To me, the records which embody the highest ideals of the DIY hardcorepunk community are the ones that remind me of the people and projects who are dedicated to realising our potential to transform ourselves and our surroundings.

↓

"Remember what it was like to be amazed. Seize that feeling and demand it always." (Kill the Man Who Questions)

Pitfall "Discography" CD

OK, I will say right now that discographies are great for compiling sold-out material for re-release and documenting the history and development of a band. But that said, they normally result in overload for me, as it's a pretty rare thing when I actually listen to a whole discography at once, from start to finish. The posthumously-released Pitfall discography is no exception to my rule, as I normally start *really* listening right about the time their live set from the Newcastle Hardcore Superbowl kicks in. It's very raw and totally hardcore, with Luke busting out some great lyrics in fast succession, especially in "Human Waste"("It hurts to see you destroy yourself, slave to addiction and I can't help") and "Control" ("Why do I refuse to submit? Too much self respect"). I totally enjoy the rawness of the live recording, with "Torn Between" especially capturing the spine-tingling spontaneity of live gigs in all their chaotic glory. Meanwhile the in-between song banter actually made me laugh more than anything, with each song announced with such a standard "show&tell" style introduction: "This song is about...drugs", "This song is about...guns and hardcore", etc!! Although the earlier-era melodic hardcore of Pitfall is not really my thing, it is interesting to follow their progression to their penultimate, faster heavier youthcrew style.. Apparently this release was unnecessarily delayed in its distribution for quite some time, but I picked up a copy when I was at a show in Sydney; try writing to Thinking Positive Records, 36 Dalys Court, Coledale NSW 2515, Australia.

Emo Summer "Eclipse" 7"

They say imitation is the most sincere form of flattery, but somehow I don't think Emo Summer are being very kind to emo in this hilarious parody of crybaby fall-on-the-floor oh-so-emotional hardcore. At first I thought that this might just be the work of overly sincere emo kids, but then I spied the Your Mother webaddress and it all started to fall into place! This is perfectly formed and hilarious, with the heartwrenching vocals and the backpacks on stage, right down to the vague arty-[redacted] photographs in the liner notes. And the hilarious explanation of the 7-inch format is the epitomy of the emo-tendency to over-explain every action and meaning: "The round shape of the vinyl symbolises the amazing circle of the scene and how we all work together to help each other out. The translucent cover and vinyl symbolises how we look at and perceive each other. Don't judge a record by its cover. The polybag represents a closure. A finished product. What you see is what you get. Do you feel this is just another record, or do you feel it as a symbol of your life and the world around you. Cry with us." So turn up your Emo Summer record really loud, then wipe away your tears, form a metal claw and pronounce "death to false emo". Check out Emo Summer for sure. Write to Deplorable Records, PO Box 191, Balmain NSW 2041, Australia. deplorablerecords@hotmail.com; www.deplorablerecordings.com

Alcatraz "discography" CD

They say German is the language of anger, Italian is the language of romance and French is the language of passion - geographic generalisations which may actually prove true in the case of the passionately delivered, superbly crafted emoscreamo of France's Alcatraz. Highly political and totally enraged...ohyeahbaby, I'm completely and utterly hooked! Introspective and emotional hardcore with singing, screaming, occasional plaintive female vocals and slight powerviolence tinges...think Vanilla, think Rachel, think Stonehenge and you've got a starting point for what you can expect. As a discography, "Ni dieu ni maitre..." is a great, central source for compiling the Alcatraz back catalogue, but at a certain point it does result in overload for me. So, my ideal Alcatraz fix is listening to the individual records that are compiled on here, like the first EP, the Autonomie comp tracks and the Bite the Bastards comp tracks. And never do I tire of absorbing the huge, beautiful booklet that contains some of the most engaging and intelligent writing I've seen in a long time - totally on par with the high standard of the "Can't Stop this Train" comp - and with essays in both French and English. So say goodbye to Goodlife metal-hardcore emptiness and embrace the socio-emotional Stonehenge substance!! I got my copy from Armed With Anger Distro: PO Box 487, Bradford BD2 4YU,UK / www.awarecords.com, or get it from Stonehenge direct: 21 Rue Des Brosses, 78200 Magnanville, France.

Catharsis "passion" CD (crimethinc recordings)

Fucking Catharsis, man! Seeing them play was one of the most exciting and atypical hardcore experiences I've ever had, and likewise, this record requires me to take a different approach with how I listen to it... it's definitely not the kind of throwaway hardcore you can just simply start a pit to, or floorpunch to, or even sit around with a bunch of friends in the loungeroom and listen to. Coming from a long tradition of punk bands that thought they were metal bands **(Amebix, Septic Death, Rorschach)** and a shorter tradition of metal bands that think they are punk bands **(Acme, Assuck, Gehenna, Neurosis)**, this description - taken from their own propaganda - certainly invokes the kind of dark, ugly hardcore you can expect here. But unlike the one-dimensionality that stops me really engaging with other "dark" and "depressing" bands of the ethereal variety, this speaks volumes to me, and it seems to represent a truer extent of human experience, with its moments of pain, triumph, loss, failure, suffering, love and beauty. And whether he's whispering the lyrics like heartfelt poetry or spitting them out with vitriol and venom, there's always a strong sense that Brian means every word. Put together like an anguished symphony, the juxtaposition of tracks on this record is quite perfect... in fact, this whole record is my idea of fucking hardcore perfection - and I don't mean that in the sense of "flawless" perfection, but an imperfect, ragged kind of beauty - and one that epitomises the highest ideals of hardcore punk to me. **Passion** has instantly and immediately become a big part of my life & listening routine, it's definitely one of the most amazing records to enhance my existence right now. Oh yes, this rocks beyond belief. "Feeling our youth go through our fingers, like a razor to the bone. Let's burn the dry brush of our hearts And fill them with song once more. Deserts without mirages, generations without rain. Let's shoot like rockets through the sky and leave this world in flames."

2695 Rangewood Drive, Atlanta GA 30345, USA
www.crimethinc.com

Julie Ruin: self-titled LP (kill rock stars)

One of the most revolutionary smart punk women (or should I say "grrrls") of our time, Kathleen Hanna combines intelligence, emotion, anger, passion and pure punk rock energy to bring us an album of amazing compositions, covering such ground as the stereotyping of wimmin in rock, the misogyny of the cops and real girl friendships. And "real" is precisely the key word here - it's all based on real experiences and real issues, none of that "rock star up on a pedestal" cool aloofness to be found here. Julie Ruin (Kathleen's "stage" name) takes the signature raw noisiness of Bikini Kill as a foundation, and builds on this with samples and synthesisers to give us something altogether new... feminist disco punk, maybe?

Write to **KRS**, 120 NE State #418
Olympia WA 98501, USA

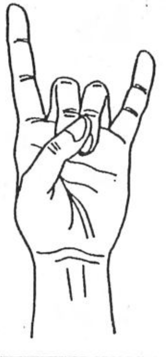
Dregs of Humanity / Nihilist split LP

Yes! It really is out! This is an awesome collaborative DIY release that documents two of the most abrasive and extreme bands from the Australian punk scene - Dregs of Humanity and Nihilist. Although not the most prolific of bands (releasing one 7" in their 5 or more years of existence!), **Dregs of Humanity** are definitely one of my favourites, with their hyper-fast metallic crust and occasional slowed-down and intense interludes. If like me, you have a preference for angry, bitter, political music with dual m/f vocals, then this is just the thing. Just don't let them hear you throwing around the "metallic crust" term in their presence, though! Meanwhile, Novocastrian trio **Nihilist** deliver their characteristic brand of...I don't know! Thrash? Powerviolence? Grindcore? Well, you can decide when you listen to the short bursts of fastcore with their dis-themed sentiments that are documented here. Very chaotic and fucked-off, and at times, anthemic...I must say, I'm impressed. This release comes with lyric sheets, insert, patches & fantastic cover artwork by Louise. I have to say that the use of the term "mankind" in the insert is thoroughly un-modern, though! Write to: **Dry Retch**: GPO Box 1200, Hobart TAS 7001, Australia.

Now, all you jokers who yell out "ode to ramen" at Code 13 gigs have missed out a second time.

....record reviews continued

DEVIL'S HORNS



Can't Stop This Train comp. CD

Man, are people starting to set new standards in hardcorepunk, or what? I mean, fuckinghell, this just raises the stakes - some amazing bands, THE most awesome packaging I've ever seen attempted with the usually less-than-superior CD format, intelligent words, brilliant design ...quite simply, wonderful! This international comp has some great contributions that pretty much define the whole terrifying "German" sound, with stuff by **My Hero Died Today**, **Sabeth**, **Man vs Humanity**, and well...**Assuck!** Being sappy, one of my favourite tracks is also of course the **Blue Water Boy** one with its sincere heartfelt vocals and urgent sounding emotional-hc. By the same token, I also take much pleasure in the acoustic **Boy Sets Fire** track, although I am certain it might make the toughguys somewhat nauseated. And **Burning Inside** never fail to make me smile with their metallic intro and genuine youth crew sentiments. Also some rockin contributions from **Seein Red**, the ruling **Reversal of Man**, **Waifle**, **Frodus** & **Refused**, with their situationist propaganda. The formula here seems to be an abrasive hardcore song followed by a calmer one, and although this might keep us on our toes, it can be a little disrupting to the continuity at times. Engrossing essays on fascism, borders, culture, capitalism - the words, images and sounds in this package really do convey so much information and inspiration - in fact, so much that I still haven't absorbed everything here. I'm not too sure of the exact DIY status of Join the Team Player Records, anyone know? Write to: Marco Walzel, Altottingerstr 6A, 81673, Munchen, Germany.

A couple of riffs forced me to form a goat's head with my hand.

Do you own a pair of horn rimmed glasses?

Know who Piebald is? Deep Elm Records?

V/A - "Hardcore Sin Fronteras 2" comp. CD

V/A albums are strange creatures, they only really work if the bands are really really good or you're from the area where the bands come from. Unfortunately this comp falls into the latter category. Comprising of bands from South America, it's interesting to see what's going on down south as not many bands get their material out of there except for Abuso Sonoro & Ratos de Porao. 14 bands in all & I would say most of them play simple straight ahead hardcore with Spanish vocals & a little metal influence in the drumming. The standout bands are 720, Golpe Justo, Indiferencia and my favourite BBS Paranoicos. If you're really interested in finding out about South American H/C then search this out, otherwise this is just for the locals. Write to AMP Discos: amp@latinmail.com (Review: Shane Spasm)

HeroDishonest "Pleasure/Disgust" CD

Hailing from Finland, these guys don't fall into the typical scando crust category, in fact, their style is very American but with that unique European touch. They play mostly straight-forward speedy hardcore with duel male vocals (one normal, the other gruff) that work really well. Citing influences such as Los Crudos & Minor Threat, I think they borrow from the aforementioned bands' intensity rather than their musical style. Their songs are short (averaging 1 minute) and well-executed, with the screamo thrash of the Uuttuus cover being the high point for me. Overall, they don't do much to arouse my excitement, that's not to say they're no good – in fact a lot of people would really like this CD but probably won't be able to find it. Contact: herodishonest@ ifsociety.com (Review: Shane Spasm)

"A Lot of a Little Bit of Everything" comp. tape

This is an awesome comp tape that the super-nice Alex in Canberra made for his mail friends, and it's definitely on my high-rotation playlist for public transport journeys and other such similarly-suited walkman moments. It's a compilation of some of the most amazing hc, punk and riot grrl music from the last couple of years, covering everything from the oldschool to the newer school - it's like seeing your whole hc development before your eyes! Side A seriously rocks, starting with **His Hero is Gone** "Epidemic" and goes from there to include another melodramatic favourite of mine "O Fortuna" by **Botch**, and then yet another anthemic hc moment, "No More Pain" by Embrace. Also, there's **Bikini Kill** "RIP", **Spitboy**, **Huggy Bear**, **Propaghandi**, **Crimpshrine**, **Filth** aaaaand, the most ruling **Born Against** track ever "Halfmast"...so of course I was completely swooning by the end of it! Meanwhile, Side B's got **Slayer**, **Indecision**, **Assuck**, **Charles Bronson**, **Minor Threat**, **Avail**, **Mouthpiece**, **Discount**, **Boy Sets Fire**, **Heroin**, **Refused**, **DS13**, **Catharsis** and other such contributions from all your/my favourite modern hc hitmakers! The only problem is that "he of the extensive record library" has such a comprehensive collection that I can never think of anything to tape him in return! Write to Alex and maybe he'll make you a copy, or otherwise write and ask him when his new zine's coming out! skatethrash@hotmail.com

FUCKING GO!

"Hard drugs didn't seem to be as big a problem in New Zealand as in other punk scenes, there was a lot of pot smoking but from what I gathered you have to move to Australia to be a serious junkie." -from the Code 13 Australian tour diary

Comin' Correct "One Scene Unity" LP

Emo Summer
Eclipse

Comin Correct manage to concomitantly fascinate and repugnate me - I mean, when I first heard CC I used to listen to songs like "My Family" just to be amazed at that crazed vocal style's ability to always make me laugh in disbelief, you know the ones I mean "Everyone's wild and we're all a little crazy, but hardcore's my life and you are my family". This time Rick Ta Life uses his NYC-speak to address issues firmly placed in the realm of scene politics, with particular songs addressing such things as unity, scene divisions, and other such topics of the "newschool and oldschool, straightedge and drunk, metal and punk" variety. The are definitely some great Comin Correct live moments to be found on Side B, like the hoarse singalongs that memorialise the glorious unity of live shows, in particular the girl who steals the mic to scream out the words to 1996 Brother/Sisterhoods Back - a definite highlight of which I eat up every minute of. But for all Rick Ta Life's one scene unity ranting, he then takes an unusual departure, heading off on a highly-strung diatribe about how metal is part of hardcore and anyone who disagrees is busting up the scene unity, and these "bitches" can "see him outside" after the show! Definitely comments which remind me of the beer-girls-football continuum rather than the respect-unity-equality one would expect from a theoretically progressive hardcore scene. This scenario increases in its spectacle when Rick implores the crowd to spontaneously go crazy, with his encouragements to "crowd the stage", "big singalongs, everybody", and "dance hard and hurt each other, okay" (and I only made the last one up...sort of!) Comin' Correct are definitely what we might call a "love-or-hate band", so I recommend that you tape this from a friend, or otherwise do the Goodlife guilty pleasure thing if ya gotta. (Goodlife Recordings)

ALCATRAZ
ni dieu ni maitre, à bas la calotte et vive la sociale!

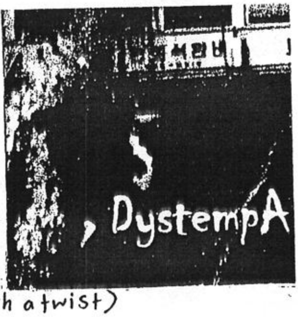
Restraint "Deception" CD

Restraint are from the moshy, chugga chugga school of hardcore, and have that hatefilled, enraged sound that I really like, yet they don't actually manage to sound all that intense, unfortunately. Lyrically, quite a surprise for this sociological geek to see commentary on sport in "When Greed Takes Over", which addresses the corporatisation of football. A valid sentiment indeed, as altltough many people do not make the connection, sport is just as much an institution as the family, the church, school and state. And like all institutions, it does not reflect the interests of the majority of its participants, especially the working class who traditionally patronise non-elite sports like football and cricket. So well, that's a sign that the lyrical potential is there, perhaps future releases will realise their greater potential, after all, this is not a "real" CD release as such, but a demo put out as a DIY-CD. Write to Pete: 2 Flinders St, Matraville NSW 2036, Australia. restrainthc@hotmail.com (CD is out now-on Trial & Error)

CAN'T STOP THIS TRAIN
JOIN THE TEAM PLAYER RECORDS

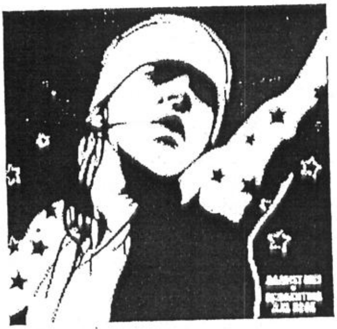
Biceptasauras / Costas Cakehouse split CD

This CD documents the work of Biceptasauras from Brisbane, Costas Cakehouse from Germany, and Alaina of the DIY punkrock design academy. Speaking of Alaina, she overcomes the usual layout limitations of the CD format brilliantly – you really do have to see this CD with its amazing skull design. While you won't forget the visual component of the Bicep/CCH CD in a hurry, you might not have as much luck with the band names, which, as Short Fast & Loud pointed out, are some of the least memorable ever! The **Biceptasauras** we hear on this CD is a bit gruffer and grindier than the more hardcore, crazy as hell experience I recall of their live shows. The one track that really stands out for its energy & ability to send the kids wild is "Stamps Back" - an impassioned plea about one of the most pressing DIY distribution issues right now, that being the importance of getting your glued-stamps back in the mail!!! And yes, there really is a song called "Stabbed in the Back" and yes it really does contain the following hc-cliche lyrics:- "You kicked me when I was down/you rubbed salt in my wounds/you stabbed me in the back" -- with cheesiness like this it seems they can be categorised as typically hardcore after all!!! **Costas Cakehouse** I don't know a whole hell of a lot about, but what stands out here is the intensity, the use of a didgeridoo & gruff grindstyle vocals that have a touch of the screamed craziness. And damn if they don't have some good lyrical observations too : "How often did you promise to change yourself, how often with tears in your eyes? But nothing happened!" Oh yeah, & there's prank phone calls at the end, which I'm pretty certain are the ones some crazy guy from Ipswich makes. Email ILWS: inleaguewitsatano@yahoo.co.uk

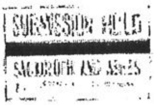


(after a long time, I just put this on, and I have a new appreciation for it... I can't believe how pissed & insane C.C. are: I love it... crust-lord hardcore with a twist)

"Modern Revolutionary Theory: A Review of the Downcast 7-Inch;"



Bjelke-Peter$en Youth



Against Me! "Reinventing Axl Rose" CD

From good ol' Gainesville, Florida comes **Against Me!** and some very lovely anarcho acoustico folk-tinged punk rock, documented here on "Reinventing Axl Rose." I know shag-all about this band, other than I've just discovered them and I love this record oh-so-very-much! This shit is fucking genius!! Some of the lyrics are written in the storytelling narrative style that reminds me of Nick Cave, Morrissey, or even the Pogues – although I'm not sure if Against Me!'s are fictional or personalised. Some of them are quiet and reflective and a little sad ("pints of Guinness make you strong"), and others are like urgent political letters to fallen comrades ("Baby, I'm An Anarchist…[and you're a spineless liberal]"), as well as drawing attention to the monster that is America ("the politics of starving"). Try to imagine if you will, the intelligent humour of **Propagandhi**, the poetry-positive melancholia of the **Weakerthans**, and the stripped-back acoustica of **Rumbleseat**. But add some melodramatic pizzazz and don't forget that this has an anthemic singalong punk rock quality all of its own! Oh yes, the revolution will be acoustic! "We laugh at danger and break all the rules!" **Write to:** No Idea Records: PO Box 14636, Gainesville FL 32604, USA.

NECROTARDATION

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They became the
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★
BONUS animated filmclip
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slaughtering the legendary
NECROTARDATION
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OF THE VERY WICKED"

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bands contributing to #2…deadline early 2003-ish…get in touch
…trade also extends to old metal mags..and comics…e-mail me
retardmetal@hotmail

Portrait "s/t" CD

Portrait are a US band who existed from 1995 to 2001. Where to start? Well, let's start [redacted] by saying that there's some very lovely [redacted] indecipherable vocals to be found here! You may as well admit defeat and cast aside the lyric sheet, cos let's face it, you're never gonna decipher what is being said/ shouted/screamed/sung apart from the very clearly screamed parts. But in case you are wondering, lyrically this is mostly from the "*me, me, me*" perspective. The music is at times very *pretty*, slow and sparse – at other times, it is much harsher, chaotic, very hectic. The violin lends a solemn, melancholic feeling, coupled with an urgency that makes me want to explode. Generally dreamy and lovely, like the **Portraits of Past** LP on Ebullition --- and if you are unmoved by the tortured beauty of "Constellations of a Star-Gazing Iris", then I'm not sure you're alive. I've also got the Portrait 7" on Stickfigure, but I don't listen to it nearly as much, although it's got far superior photos/lyrics packaging. That packaging should be on this CD – as it's laughably basic, with 3 cut-up computer printouts, obscure cover and indistinguishable logo. Not cool, kids - but I do concede that it is proof that you shouldn't judge a book… This record documents the essential **Portrait**, and it would be a mistake to overlook it. And yes, I know I sound like a rock critic in the last sentence, but I seriously recommend this, as Portrait here really are resplendent in all their screamo splendour. **Write to: Gavin at Stickfigure: PO Box 55462, Atlanta GA 30308, USA.**

Woozy #20 zine and CD

Accompanying issue #20 of Woozy zine is this diverse CD comp, w/tracks from **Full Boney** (post-**Spitboy**), **Small Things**, **Casini**, **Badhead**. Highlights include the gritty, triumphant punkrocknroll of **Abrasive Relations** (Philippines), the gloriously ethereal whispering beauty of **The Cannanes**, and the transglobal **Kokoshkar** kids, consisting of a variety of instruments, members – and obviously – locations. Eclectically quirky lo-fi punk with maniacal screamed vocals and trumpet/keyboard interludes - I love their instrumental track "Barrggggh" which has a plaintive yet emotive rockin' feel, & I could listen to it until the cows come home. Obviously, they're too crazy for my "everyday listening" pile of records, instead I think I would put **Kokoshkar** in the "special, occasional" basket! Check out Woozy zine to hear what's up with Iain & his worldwide bunch of conspirators and collaborators, with their emphasis on political art, direct action, activism, squatting & other such diy hijinks. **Write to: PO Box 4434, Melbourne Uni, Parkville Vic 3052, Australia.**

Le Tigre "feminist sweepstakes" CD

This is so fabulous! I mean, initially I was a little nervous about hearing **Le Tigre**, as I was wondering whether it would be the rehashed riot-grrrl sounds of **Bikini Kill** et al - but nah-uh-uh, this is so incredibly *fresh*! Le Tigre fly high the grrrl flag into a new era, bringing us danceable beats with punkrock vocals and an 80s pop and new-wave feel. Definitely in the same family as **Chicks on Speed**, **Peaches** and even **Erase Errata**, but catchier and in a league of their own. "Feminist Sweepstakes" is made up of 13 electric tracks that send a valley-girl style fuckyou to laptop geeks and male technology fetishists…think feminist disco party meets direct action demonstration. Aaaaand, there's this new sexy dance groove thing goin' on, gloriously explored in tracks like "Tres Bien", "Fake French"and "Well Well Well" – mastering both the medium and the message, to effortlessly prove that pop and politics do mix.

Lyrically, Le Tigre are like one sparkly brite collage of riot grrrl, queer theory, self-help, film and art…all the usually disparate things us grrrls like to see colliding in one punkrock location. Imagine all those earnest 70s feminist texts imploring "the personal is the political" and "lady, love your cunt" and mix it with reference-heavy artschool sassiness and grrrl-zine sensibility - - and this is the fucking soundtrack! So many of their words speak volumes to me! Everything from those fanatical video-camera dudes at shows, to recognising artists in their lifetime instead of revering them after they've died dirt-poor and underappreciated, feminist contradictions and work killing your creativity. Man, even depression, burnout, alienation and people misunderstanding you: I am forever grateful for their emotional honesty in songs like "Much Finer". And yes, I might be gushing, but there's no way I'm exaggerating when I say that Le Tigre are up there with **Crass** in the lyrical genius stakes.

|Loved and lauded everywhere from the DIY world to the pages of the goddam freekin' Wire, Le Tigre are one of those bands who only try to speak for themselves, but in doing so, prove that you speak to so many more people. This is funny and silly and sexy and grrrly all at once. Euphoric, energetic, urgent, sassy and fucking smart, Le Tigre never fail to make me do a silly dance and sing into my hairbrush! Just you try to sit still!! **(Mr Lady Records, Tilt Records in Australia, you can usually get it in indy record shops)**

Necrotardation compilation CD & zine

! Attention, pale skinny drug-addled metal youth, here is your calling ! This is comix-maker Glenn Smith playing his other role as metal myth-maker, with a compilation CD + comic tribute to fictional metal band **Necrotardation**. Important that we clear that up right away, so no-one goes scurrying for the obscure back-catalogue or something! The luscious-looking zine-sized booklet is full of total metal mayhem delivered comix-style by Glenn - including a faux Necro retrospective, with flyers, lyrics, discography and interview excerpts. There's so much attention-to-detail that it brought memories of my misspent metal youth rushing back! The bands do covers of Necrotardation songs, covers of metal songs or just their own songs inspired by the theme – we've got tracks from **Biceptasaurus**, **Ghettoblaster**, **Spazz**,**Your Mother**, **Atom and His Package** ("Black Metal Friends"), **Identity Theft** ("Bon Scott Rocker Dude"), **Charcoal Human**, **Brain Resin**, **Misery**, **Craigums**, **Stitchface**. The best song is of course the **Useless ID** track "Ultra Masonic Goat Robots (Crazy Goat 666)". From what I know, these Israeli cats are usually of the pop-punk inclination, and in parts that comes through, but mostly it's a grind-tinged thrash metal opus with high-pitched metal vocals to die for! This comp is the perfect soundtrack for 3.00 am metal debauchery! Comes with a **Biceptasaurus** animation or clip or something… which I haven't figured out how to make work on my computer yet (ahem!). To miss this would be the hardcore-metal faux pas of the decade…wimps and posers, leave the comic store!! **Write to Glenn Smith, 75 Sampson Street, Orange NSW 2800, Australia**; retardmetal@hotmail.com

Cross Eyed Hate "P.S. Fuck You" tape

A band who puts out a demo before a CD, now that's a humility that is all too rare in these fast-paced hardcore times! The "play some shows--put out a demo-- release a CD" formula seems to have been discarded for the most part, ya know. So, oh the novelty! **Cross Eyed Hate** are fast hardcore, with that old-school 80's element for sure, but also with some modern brutality and abrasive M.O.S.H. **625** aficionados should take note! Lyrics are bursting with braggadocio and filled with righteous fury directed at fashion posers, shit-talking messageboard denizens and dumb jock dancers. Songs include "Whitebelt Wipeout", "Premeditated Mosh" and "Dancefloor Justice" (a **Project X** cover). Can I get a fuck yeah! For a copy of the tape, send a couple of bucks to **CxExH/PO Box 763/ Newtown NSW Australia; deadstareforlife@hotmail.com**

↑ they're now called xCautionx

> "My life would not be the same if not for the lyric sheet. I have spent countless hours poring over lyric sheets. Sure a lot of that time was wasted on words with little meaning, but some of those lyric sheets were life changing. Music can inspire, but it is the words behind that music that set the destination to aspire towards. There are bands that find lyric sheets unnecessary to their records, but I often find those bands to be unnecessary to my life. The power of the lyric sheet lies in its ability to communicate and to share ideas and thoughts. The lyric sheet is powerful. Don't ever underestimate its importance or relevancy. All praise to the lyric sheet." – **Kent / HAC #6**

… continued →

so like, these record reviews don't necessarily focus on the latest hot-off-the-presses records, ya gotta read Maximum for that. apart from stuff that I got sent to review, I mostly reviewed stuff that I love to bits and wanna spread the word about, or just records that I really wanted to write about for a particular reason. Cool? Cool!

here's a list of stuff I don't have yet and/or stuff I wanna hear more of:

Men's Recovery Project, Little Princess, queercore comp on Rugger Bugger, Chris + Stephanie..predicted the whole civil war CD on Mountain Recs, that Frankie Stubbs side-project 10", Young Pioneers, Guts Pie Earshot, Cwill, the Anomie discography, Moss Icon, Set Fire to Flames, Rainer Maria, Scum of Toytown (the LP), the Assistant, any-and-all folk punk, anything in the vein of Assholeparade/Shank/Spazz/WHN/Scholastic Deth ...get in touch and we can do a mixtape swap and/or I can definitely tape you anything reviewed here or any other stuff you think I might have... ×

Conation "the dichotomy of earth and the human race" CD (deploralble)

After quite a few semi-obscure vinyl-only releases, Conation have finally made it onto the cd format. Alas, I had to leave this record until last, because it's the one I love the most of all - and as I should have realised, the most difficult one to write about. My adjectives are failing me miserably and all I can manage to say is "soooo good" and "totally amazing"... So yeah, you know when a band puts out a record that is so good you think that they could never surpass it? And then they put out something new, and you're a little bit nervous to listen to it, in case it's not as good? I'm relieved to report that this record has not challenged my chronological order theory - this is the best Conation stuff yet! There is much that appeals to my short fast and loud sensibilities, with a **Born Against** comparison coming to mind – a band I always use as a reference for heavy flat-out hardcore with integrity and intelligence. But there is also a lot of melody and harmony to be found, so perhaps **I-Spy** is also a useful citation. *And then they make it all their own.* There are moments of dark despair, seething anger, desperate intensity - Jamie's anguished screams - some heartwrenchingly beautiful elements – fragments of hope – the incorporation of viola, didgeridoo. and there is that building fervor, the anticipation of knowing that it's the calm before the coming storm, and that any second you are going to be mercilessly pounded : I liken it to the devastating suspense **His Hero is Gone** gave us.

And then there's the world-weary idealism of the lyrics, expressing the feelings and emotions associated with *giving a fuck.* Certainly, these well-crafted words are an antidote to the high-maintenance personalities of the "me, me, me" emo genre, with the intensely personal, highly political content functioning as an impassioned treatise on these troubled times. There is no faking or pretence, okay? And to this end, I must mention the song "Goodbye Nostalgia" which is exemplary in demonstrating the power of the lyric sheet. And precisely why we should not hesitate to share our worst experiences for fear of consequences, because we all stand to gain so much from listening and connecting. And let's talk about packaging – these folks have made a serious attempt to transcend the artistic limitations of the CD format : witness the gloriously simple yet strikingly beautiful layout, photographs, artwork and delightfully voluminous liner notes. "Dichotomy of Earth and the Human Race" is so exquisite and I am moved – completely. → >>Favourite tracks: "Goodbye Nostalgia", "Human Life is Business Interest", "Subject to the Artist" and "Anti Jock Revolution"<<

Bjelke-Petersen Youth/Headless Horsemen split 7"

'Space is running out, so I will aim to be concise (for once!) and give you the verdict on the Bjelke Petersen Youth / Headless Horsemen split 7" : damn good/I love it/you should get it! **BP Youth** are impossibly fast thrash kids from Brisbane who rant lots…oh yeah, and they're trend-free, aka not a trace of emo to be found! hell yeah. and **HxH** are "grunge thrash" from Sydney, but don't let the former of those descriptive words disturb you too much...it's hyper thrash with ruthless/humorous lyrics. I recently saw both of these bands at "The Gutter" in Brisbane and I had soooooo much fun!! Split release between PC/Gutless/Set Fire to My Home/Shortfuse: **PO Box 871, St Ives NSW Australia; pcrecords.iwarp.com**

and just recently, Brad from **DFH** sent me their (demo?) CD... hardcore from Bundaberg (the first band ever to come outta there?) www.dfh.live.com.au

synthesis zine and distro

I first received a copy of synthesis in the mail from a friend with a note attached saying that he thought I'd like it. And I definitely do! Laura is a feminist and an activist; intelligent and straight-edge ... so obviously I appreciate this opportunity to interview one of the rad-wimmin of the hardcorepunk scene. Be inspired and enjoy..

Kylie: Can you introduce yourself - name, age, political persuasion & favourite French emoscreamo band please! As many people here in Australia may not be familiar with Synthesis, it would be good if you could also tell us about you and your zine - and maybe a little bit about your children's rights research.

Laura: Laura, 26 years, radical radical and it's probably still Alcatraz! My zine incorporates some musical stuff I am interested in, the punk stuff is mostly infused with my feminist, anarchist, vegan, straight edge bl@ bl@ politics and the sociology I've been studying formally for the past 4 years. Right now I'm at the University of London for an MPhil on the contemporary children's rights movement in Western Europe but after years doing this I'm not keen on going into it in detail!

Kylie: From the point where you first discover punk, there can be quite a gap of time until you become an active participant and contributor to the scene - and what I'm interested in is the process you go through in acquiring that self-confidence to become more involved. Were you ever an "observer" on the outside of punk, wanting to contribute more, but not quite sure how to go about making the transition?

Laura: I never felt like I was outside of punk, but I did always want to get more active and I probably still feel that way. I started just by keeping punk penpals and feeling more a part of the scene that way. The social network interests me more than the musical superstructure. Finally I saw doing a zine as a relevant way of interacting socially so I did one.

Kylie: What is the discography of Synthesis releases (cos we know we have to make zines sound like records in order to improve their place in the punkrock hierarchy!)?

Laura: Synthesis issue 1 was my first ever zine and that came out in the summer of 1995. It was very, very poor and certainly unrelated to where I am now apart from the references to being straight edge. Issue 2 came out a year later and was a progression in that the style and content was a bit more thought-out but it was still somewhat a mess. With issue 3 Synthesis had become pretty much what it is now, better quality writing, a much more sensible layout and decent content that people could really respond to. Issue 4 is the only back issue still available. I made a much bigger print run and really knew what I was doing the zine for; considerable feminist content, resources, comedy bits, reviews and a bit of personal stuff thrown in because that is what people like. Between 4 and 5 I improved my website to make it equivalent to a zine as far as people finding out what I am all about and also getting to the resources I think are important more easily. I am very satisfied with issue 5, I've learned a lot from the various reviews and critiques I've had of past issues and I knew that I had produced something worth reading. Also this issue comes with a free patch and the cover is available in 3 different colours.

Kylie: Do you often find the pro-zine distribution network is quite distinct and separate from the general hardcore music distribution network, or is there some overlap?

Laura: No, I do not see two separate scenes going on between music and zines. There are people and distros that are non-zine and distros that are not into music, but there is a lot of overlap actually.

Kylie: Once you have a relatively large print-run for your zine, bulk-trading and/or doing a distro is basically the natural extension of your zine, the logical next step in distributing your publication far and wide. With Synthesis, do you find that trading multiple copies with other kids who do zines is the best way to get distribution in other parts of the world - particularly in developing countries? What else would you recommend to kids who are wanting to distribute their zine throughout the worldwide punk community?

Laura: So far the bulk trading has worked very well for me. I have had a lot of pleasure from distroing zines and my zine has gotten absolutely everywhere. The zine trading happens in conjunction with building friendships though, you support each other because you like and respect each other. as well as each others zines. I do special things to make my zines affordable for distributors & kids in developing countries such as discounts subsidized by higher prices for the rich countries. It takes awhile and a fair amount of research and work to build up a good network with good people around the world. This is why in issue #5 I included a list of cool distros and the review pages in the good zines are also useful for finding people.

Kylie: As a punk feminist sxe sociologist, what are your thoughts on the limitations of the dominant masculine construct on men's behaviour? Like, there seems to be a real tendency for men who possess traits like softness, vulnerability and empathy to regard this as embracing their "feminine side" - whereas I think that men should be willing to create versions of masculinity that include these traits, rather than ascribing them as feminine. What do you think? Who are some men that you consider to be living real, positive alternatives to the dominant version of masculinity - ie. guys who have found more empowering, fulfilling, non-oppressive ways of being male in this world?

*

pro-age equality
gay positive
pro-choice
pro-race equality
pro-sexual equality
punk
diy
straightedge
pro-cooperation
pro-women's liberation
anarchist
hardcore
pro-fun
vegan
bike-positive
animal proud
skateboard-positive
disability-positive
body-positive
love silly dancing
zine distroing
pro-global equality
critical
pro-revolution
organic positive
fairtrade positive
pro-peace

♀

Laura: It would be good for men to realise that they are as limited by gender roles as are women and that it is in everybodys' interest to fight gender roles. Gender is constructed, if men believe that being empathetic is not for men, that is because they learned this idea from a sexist society. I know several men who are relatively non-sexist. My father is the best male role model I know of, totally anti-sexist and has all the good traits ascribed to either gender. Also there is this bisexual guy I know who seems really actively challenging to all gender divisions and stuff. There is another lad I know who is involved in lots of cool activism as well as some riot-grrrl type stuff. Those might be the only positive examples I know of unfortunately. That is sad, I know. Probably tomorrow I'll think of someone else really obvious, but really men are so much more conformist to gender roles and so much more dependent on sexist standards. Men are so conservative; even the anarchists and even the ones who would always share the housework etc. Even most of the men I know still hate women on some level even though they may not be aware of it. I don't let that get me down; I just accept it and accept that it will always be women who are fully trustworthy.

Kylie: As someone who is involved in organising DIY hardcorepunk gigs in London, what do you consider the current state of squatting to be, in terms of spaces that are suitable for holding shows? Have there been any attempts to set up a post-121 Centre squat venue that would achieve similar goals in the community?

Laura: Funny you should ask about that. After the 121 got evicted, we've seen so many quick evictions all over town and we've resigned to sorting out a fully legit diy venue. A collective of anarchists has formed and the organisation will be called Emmaz Club. Right now we are shopping for the appropriate building to buy which will be a venue, (non-subsidized) bar, vegan caff, community centre, and possibly also an info shop and wholefoods shop. We're getting money from various sources and I'm hoping to be up and running before the end of 2002. Info available on: http://www.emmaz.org.uk/

Kylie: Well this is the last interview question, and the end of my first attempt at doing a non-band interview - so thanks for being part of it Laura! But first, tell us your:
(a) Favourite way to manipulate tofu into something tasty;
(b) Favourite songs to motivate you for the day ahead;
(c) Favourite non-chemical ways of expanding your mind/bringing about your own personal little straightedge revolution?

Laura: **(a)** Freeze the tofu and then let it thaw; it will have gotten a nice chewy texture. Squeeze all the water out, cut it into cubes/strips/whatever and marinade in soya sauce and garlic granules or powder. Shallow fry, turning over until all sides are golden and crispy. Eat on its own / with rice/ add to Chinese or to chili or curry/ serve with a chili or peanut sauce whatever. People will say "Is this tofu?!"

(b) I warn you, I'm at a kitsch phase of my life! "Pillow Talk" Doris Day, "Lover Come Back" Doris Day, anything by Burt Bacharach, "I am Woman" Helen Reddy, "The Eagle and the Hawk" John Denver, anything Bossa Nova, the soundtrack to the Monkees film "Head", "Listen to the Band" the Monkees, "For Petes Sake" the Monkees.

(c) Cycling and orange juice.

*laura @xsynthesisx.org.uk
*www.xsynthesisx.org.uk

Lonely Hearts Club

Skinny, short, balding, bespectacled French nerd seeks sexy Euromen for interviews, sexploitation and possibly lifelong zine stardom. (Pepe le Gansta, Résidence Bessières, 3 Rue Du Bearn (Appt 22), 59370 Mons En Baroeul, France)

Prosperous executive Italianate stud seeks girls and boys with disposable incomes and vegan bondage gear for help with business interests and moist weekends away from their parents. (Tyrone Tatoo, PO Box 114, 8500 Kortrijk, Belgium)

You: male, 20-something, post-hardcore rockstar, high-water trousers and American accent. Me: female, 20-something, no family ties, experienced plumber. Wanted: casual sex and hand-holding and possibly tour-organising. Can travel. No smokers or time wasters. (Lioness, POB 5232, Huntington Beach, CA 926150-5232, USA)

F, 21 years x-ed up, wearing a striped shirt, grey bbcap, lost his mommy at the VNV fest. He is waiting for her at the TILT distro stall.

Four smelly young men with aching hands and papercuts wish to trade pornography collection for an inflatable sex doll or a new record label. No Gays. (Arschlocks, not c/o Sober Mind)

Blue-skinned, bejewelled, immortal, mythical god seeks youngsters with unstable personalities to devote 3.4 months of their lives to worship and financial contributions. Bell-ringing skills are a plus. (c/o ISKCON)

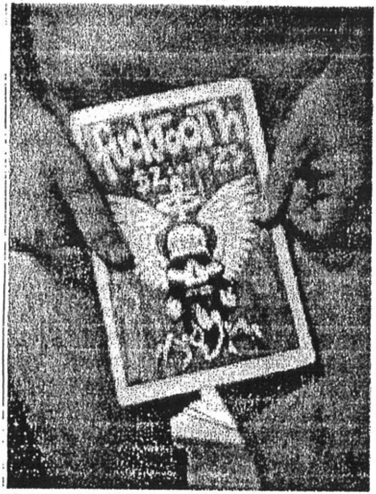
We saw each other at Vort N Vis '98, you had baggy trousers, chain wallet, double piercings, vegan tattoo, baseball cap, Earth Crisis t-shirt and Nikes. I had a Congress shirt. We smiled at each other after you kicked a kid in the head during Culture. Contact me!! (Box 24)

Soulmate Required. I like Ebullition and Stonehenge music. Me: shy, introverted, thick glasses, undersized Adidas tops, canvas shoes. You: caring, understanding, a shoulder to cry on, full collection of Bob Tilton and Iconoclast 7"s. (Box 3)

Are you also into body building, a meat eating drug free lifestyle, lynchmobs and gay bashing? We like Victory Records too! Let's get up to some vigilante action! (OLC, PO Box 146546, Chicago, IL, 60614, God Bless the Pure, immigrant-free USA)

↓ from Synthesis #4!

Kylie's zine reviews



↓sexy zinester pose from the "**10 Things**" website

It is my strong belief that DIY zine projects affirm both a sense of self, and a sense of community. I really think that they are such an excellent medium for challenging mainstream norms and expressing radical opinions that will never make it on to the 6 o'clock news. I also think that it is so important to break down barriers between audiences/performers and consumers /creators via the Do-It-Yourself ethic. Zines truly are a great example of this DIY realisation in the punk scene - when we start to become aware that what we say and do matters, and that we can change ourselves and others via our personal/political activities. And although I might feel fucked-off with the wider world and alienated from normal society a lot of the time, I love the fact that there is so much emphasis on meaningful communication in DIY punk scenes. So I can feel connected with so many other likeminded people - and that in itself is such a beautiful, rad thing. So when I'm reviewing zines, I want to get a sense of all these things; I want to see zines that are filled with a passion for fucking up business-as-usual and that make me forget that thrown-together-at-the-last-minute, cliché-riddled, standard-rant filled zines ever even existed!! So **here's this issues' zine reviews ... viva la zine revolution!**

Inside Front #12

This is an example of how a one-dimensional music zine can become interesting and absolutely essential, if ever there was one. Previous issues had scene reports/interviews/ listings and were of the throw-away variety – while the Inside Front of nowadays is 100+ pages of the most awesome writing you can ever imagine, all with a tone of personal revolution, as well as being linked to greater struggles. Under the slogan "...all the passion and fury of hardcore punk", this is an exciting example of how politics and hardcore can, and do, mix. Try to imagine if you took all the "standard" zine features and really worked with them until you had redefined them into unique, creative expressions which completely set a whole new standard for zines and which completely set you apart from the rest – and that's Inside Front. Like the non-generic scene reports, for example, that begin with a statement from editor Brian that *"as young* [sic] *people seeking adventure and knowledge, most of us stand to gain a lot more from hitchhiking around Alaska or Mexico than we do from writing to order a demo from a band in California."* From there, we get the lowdown on the **south of Spain**; the neighbourhood in **Chicago**; hiking the **Appalachian Trail**; down-and-out in **North Carolina** stories; & **Reclaim the Streets** recountings. Also characteristic of the IF approach are the essay-like reviews – when they're not critical & questioning & hard-to-please, they're totally over-the-top & romanticised & melodramatic, so of course make for fucking great reading! The keynote piece here is the **Refused** retrospective – although not being a particular Refused aficionado & always seeing them as bigtime hc band, I was still quite caught up in this 12+ page piece, which incorporates material from a wide range of sources, including in-person interviews, lyrics, situationist propaganda & personal correspondence with the band. But try to save some energy for the next piece, which is an introduction to the EZLN and Brazilian hc, achieved through an interview with members of **Self-Conviction** and **Point of No Return**. This interview makes for totally eye-opening and engaging reading – even more so if a comparative approach is taken in examining first and third world notions of revolution, as put forward by Refused and Self-Conviction/Point of No Return, respectively. On the one hand we have Refused, whose revolutionary attempts made via the use of performance and situationism and fucking with fashion. Then on the other, we have these Brazilian hc kids with an emphasis on direct action, the Zapatistas and what it means to identify as "third world hardcore." And from there, the 6" record that accompanies this issue brings us the raging hardcore thrash of **Umlaut** from Finland. This is such a breathtakingly amazing zine, one that immediately fills you with all sorts of exciting possibilities, one that shakes up your world and completely stops you in your tracks and one that I consider to be such a beautiful statement of the "more than music" ideals of this thing we call hardcorepunk. **Write to**: 2695 Rangewood Drive, Atlanta GA 30345, USA or check out www.crimethinc.com

Profane Existence

Having just belatedly got the news that Profane Existence had gone to the big activist collective in the sky aka was no longer with us, it was such a rad surprise to be handed a copy of the new, resurrected PE, welcomed evidence that this rad & ruling zine is definitely back in action. The important and pioneering role of Profane Existence is visible throughout the worldwide punk-activist community, as it was seminal in combining direct political activism and abrasive diy music in a way rarely attempted on such a grand scale. Hell, you can even use the term "Profane Existence

→

....P.E. continued

punk", and everyone knows exactly what you mean, as it really has entered the punk idiom, summing up the whole crust-punk ethic (- and aesthetic) that PE pioneered, with its emphasis on anarchy/peace/equality. Content-wise, Profane remains the same essential resource for anarchist news and DIY hcpunk it's always been, although I get the feeling that this is the "filling in the gaps" issue that explains what's been going on in the background, and that the usual coverage will really commence as of next issue. And certainly there has been a lot going on in the personal lives of the PE editors and in the "background" business oeprations, with a column "naming names" of exactly who has ripped em off. The usual suspects are represented – it definitely wasn't a surprise to see the E.G. Smith Collective in there, although it was pretty eye-opening to have it spelt out how dodgy punks of the anarcho rip-off variety a la Andrew Dove can actually be. There's also international news with an emphasis on maydays and carnivals against capital, a column on Bouganville and an interview with **Aus Rotten** (who you might like to know now have Adrienne from **Spitboy** on vocals). Write to: PO Box 8722, Minneapolis MN 55408, USA; blackened@visi.com

reflections
MAXIMUMROCKNROLL
VIC DICARA
MIKE PHYTE
LIFE'S HALT
PAUL SEEIN RED
TIM ENSIGN
VIQUE SIMBA

Profane Existence part II:

<<As an aside to the PE rip-off thing>> [a review of my personal anarcho ripoff experiences] When I was new to punk and new to ordering stuff through the mail, my friend Katherine and I sent money to Andrew Dove (ex-Fightback zine/Southern Black Cross Distro/Australian Profane Existence distributor) for various items. After several reminder letters and no response, we pretty much resigned ourselves to the fact that we weren't getting our order or an explanation, although after reading all the fighting words in his zine, we couldn't imagine why this could be the case. At least a year later, we saw him doing a stall at a political benefit show, & he was totally apologetic, & gave us what we had ordered as well as some free shit. So does this make him a ripoff? Is this too harsh a term? I mean, we got our stuff cos we happened to live in fairly close proximity and confront him personally about it, but I know people from further away places didn't get their stuff because they weren't able to hassle him in-person about it. The term "ripoff" is a somewhat nebulous one, but this incident totally reinforces my belief that it should encompass the whole range of rip-off behaviour, and definitely be inclusive of those flakes who take 2 years to send shit or who can't even get it together to send a quick explanation letter or whatever. I mean, people hesitate to use the term "ripoff", defending dodgy distributors who take forever to deliver the goods by saying "oh no, they're not a ripoff, they're just lazy." **Exactly – I think it's rare for someone to actually intentionally start a distro for the purpose of ripping people off, it's usually that they "move on" to other interests, have personal problems or lose their initial enthusiasm.** And instead of getting rid of their remaining distro stock first and paying people off, they just immediately stop and have a couple of boxes of stuff in the back of their cupboard, totally forgetting that people are counting on them and trusting them - & I think people who start (or more precisely, stop) distros need to remember this. And yes, this is relevant to this review, seeing as flaky distributors were pretty much solely responsible for the demise of the might PE empire! Fuckers.

Shag Stamp no.8

Jakey #3

Scott's got interviews with **30 Seconds Until Armageddon, Boy Sets Fire, Canvas, Unique Freak, Said Wrong & Blood of the Prophet**, along with animal rights & pro-vegan propganda aplenty. Now although a travel diary from the Reading Festival might sound like complete shite, "Scott's Big Corporate Rock Adventure" was actually hilarious, & I think my favourite line would have to be "I abandoned by usual folded arms stance and discarded my backpack and glasses and ran off to dance"!! And there's a happy ending where Scott & friends end up at a punk all-dayer that is a Food Not Bombs benefit and much more enjoyable than the somewhat soul-less rock fest that is Reading! I also liked the piece on the **Satan's Kids** gig collective who put on hc gigs in Edinburgh & which Scott is a part of. Write to: [1F3] 52 Dairy Road, Edinburgh EH11 2BA, Scotland.

CIRCLE
ONE
HARDCORE PUNK FANZINE.
INTERVIEWS WITH
DEADSTARE.
RESIST RECORDS.
AN ARTICLE ON OLD AUSSIE HARDCORE PUNK. + CARTOONS REVIEWS AND MORE.

Coughing Up Legomen

Subtitled "A journal of conformity spat up", I was instantly hooked on this collection of queer/activist/situationist stuff by editor Chris. Totally cutnpaste and done with a hatred of authority and a love for liberation. There's an essay discussing to what extent queercore is an emancipatory form of music, however I found it a bit difficult to relate to the tone of it, as it has that objective, academic style which (although useful for outsiders) puts up a certain degree of academic "distance". CUL is a very good little zine of the highly-politicised-yet-intensely-personal variety, and I'm very thrilled to see yet another queer zine come out (haha) in Australia. Email: legokid@start.com.au

PLEASE DON'T FEED THE BEARS!
(A VEGAN COOKZINE)
BY: BRAD A MISANTHROPIC
THE FINAL ISSUE!

NO
LONGER
8
BLIND
hardcore punk art politics revolution
in this issue
TRIAL
syndicate
THE SWARM

Inside for Too Long #1

Troy Destroy has taken a break from busting out Strife moves on the band side of things to make his first foray into the zine world. Inside for Too Long represents a very good Zine 101 effort indeed, as Troy has an ease of expression and a sense of audience not usually evident in a first issue. He writes about all the things he hasn't really felt comfortable expressing before and does this via the way of musings on such things as self-doubt, sexuality and rejection. And girls! They have a big role in these recollections and recountings! I mean, if you didn't know Troy, I imagine it might be easy to stereotype this as being one of those personal (okay, I'll say it – "emo") zines that always get written off for the 'dude it sucks that my girlfriend dumped me and now I'm bummed I'm single' kinda sentiments contained within. But really there's much more to this than just angst! Troy writes a lot about the 'public' personas he has constructed as a way of distancing himself from true closeness with others, and the way that people perceive the 'public' Troy, as opposed to the 'real' Troy – something that a lot of us can identify with, and which definitely makes for some good reading. Reading this kinda reminds me of a Smiths song; so if you're a fan of Morrissey-esque musings, or if you enjoy personal narratives about relationships, then you will quite possibly dig the Inside for Too Long approach. Write to PO Box 668, Booval DC 4304, Australia.

[redacted]

The Random A zine #1

I was in Rockinghorse dropping off some copies of my zine when the girl behind the counter directed me to her zine "The Random A". It's nice and meandering, "step back and observe" in its approach, capturing everyday moments in a way very much like an episode of Seinfeld would, or like a random conversation with a stranger, maybe. I particularly like the "extracts from 29 lives" bit which captures moments like this one: "A young couple enters a downtown bar to see a local punk band play a short set against a backdrop of filtered lights and slide projections. Sipping her beer, the girl gets a shiver and brushes against her boyfriend, trying to shout above the bands into his ear. 'This is it', she said. 'This is the moment that people are going to be writing about.' Her boyfriend makes her repeat it twice and on the third try she loses momentum." Write to Tricia: PO Box 679, New Farm Qld 4005, Australia; spirekids@hotmail.com

Media Whore zine #1

Dave says that he has decided to periodically publish theme-based essay zines, with the first single-issue missive being an insightful one on the media society we live in – examining images, soundbites, soundtracks, media monopolies, the novelty of the new and constructed desires. "Billions on billions of countless images assault us everyday, raining down from billboards, from tshirts, from posters, from movies. They offer us tastes and enjoyment, passion & meaning. Each image screams "I am life – choose me." The modern media is just as much an institution as church & state are – as Dave writes in the introduction "It is an ideological system of oppression. It maintains the cop in your head and makes sure he [sic] always has bullets." Good critical content, with things generally being questioned/challenged/considered from a perspective other than the dominant 6 o'clock news one. Remember kids, the television will not be revolutionised. Email for ordering info: anarchistnosepick@edmail.com

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ALTERNATIVE MAKEOVER: Subtitled *How To Give Your Mainstream Band a Cutting Edge* (April 1999) Tips on dressing, answering interview questions in an irreverent way, and more. This issue has profiles of *Smashing Pumpkins* and *Pearl Jam*. Order from: G. Streetcred, 100 Main Street, Flushing NY 11247

CUTEBOYRAGE (Fall 1999) This is a glossy *Rage Against The Machine* fanzine. You'll see lots of shirtless pictures of the guys, along with lists of their favorite foods, colors and what kind of girls they really like. This issue has a "Win a Date with Zackie D" contest. Just Fab! Order from: Corporate Anger Inc, PO Box 471, Burbank CA 91123

ORAL CONVERSION: Subtitled *We Changed, So Can You* (February 1999) This zine is put out by people who believe that homosexuals can change—into dentists. Their theory: the oral fixation of many homosexuals can be sublimated into dentistry. Articles include "From Tom of Finland to Tom of Maine" and "Other Ways of Filling Cavities." Order the current issue from POB 181, Carries CA 94325

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HAIRYKRISHNA REVIEW: Subtitled: *The Magazine For Bear-loving Hindus* (Summer 1999) One of the few foreign zines, this is the swimsuit issue. HKR takes us to the banks of the Ganges River. There we get to see MEN! MEN! MEN! all shapes and sizes, all more hirsute than King Kong. Order from: Turban Planning, 347 Leprosy Blvd, Calcutta India

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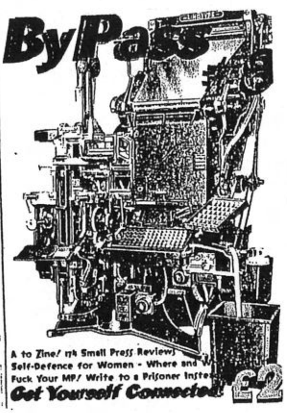
MINIMAL ROCK'N'ROLL (April 1999) This is a zine about politics, in-fighting groups that nobody cares about, purity debates, columnists who talk about their pathetic lives, stupid letters to the editor about other stupid letters to the editor and interviews with bands about anything EXCEPT the music they play. Lots of ads. Buy the current issue at Tower Records.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A to Zine/ 174 Small Press Reviews
Self-Defence for Women - Where and W
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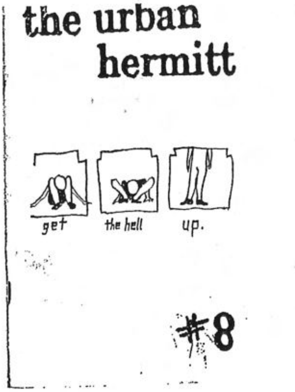
IN TILL STUMPS
GREATER BRISBANE HARDCORE PUNK ZINE #1
WE BURNT THIS CITY ON HARDCORE PUNK
DEADSTARE
DICK NASTY
THE NEW MUTANTS
TOUR DIARY
BRISBANE



Strumpet # 2

I am so absolutely excited to see this zine, and I must set the scene and tell you that a couple of years ago, my introduction to DIY punk was absolutely ruled by queer-positive grrrl style. There was Burning Times, Outpunk & Thunderpussy on the zine front, and there were constant musical affirmations from in-your-face queer bands like **Pansy Division & Mukilteo Fairies** (who did that ruling 7" on KRS) and on the queer visibility agit-prop front there was all that rad Homocult stuff "Kurt Cobain was queer" kinda stuff. Now, that wave of the queercore revolution has somewhat subsided, with a lot of those people and projects no longer visible, but with many of us still seeking affirmation in the heterosexual-as-fuck punk scene. So finally, along comes Strumpet and says fuckyou to whiteboy punk hegemony and flies the queer grrrl pride flag high. Woohoo! And from Brisbane too! There's stuff on not feeling connected with that universal gay identifier the rainbow flag; a critique of the transphobic woman-born, woman-only policy at the Michigan Women's Music Festival; an interview with the Scooter anarcho-queer grrrls gig collective; the gay media empire in Brisbane; & the efforts of the workers at the Lusty Lady strip club to organise for better conditions. Also, there's a short personal history of queercore in Australia and some queer propaganda bits-and-pieces. **Don't stop Katel** <that's a Le Tigre style shout-out by the way!!> Send $2.00/trade to: PO Box 3541, South Brisbane Qld 4101, Australia.

In Till Stumps #1

In Til Stumps is a really good hardcorepunk zine that has the great DIY attitude which I always erroneously assume everyone has, but in reality it's not the case at all. So it's definitely nice to see these ideals spelt out, to remind me that there are actually some likeminded folks around in this commercial-hc mainstream wannabe town after all. The intention of ITS is all about strengthening the unity of the scene, but thankfully for us comes without any of the Rick Ta Life hysterics usually associated with those sort of 'support da scene' sentiments. Instead, it's achieved primarily via the way of reviews and interviews, incorporating both local and interstate content, like the **Deadstare** interview for example. I do however think that Neil's in-person interviews illustrate how drunken post-gig band interviews can quickly degenerate into tedious repartee. This brings up an interesting *general* point – does "supporting the scene" equate with unequivocally supporting projects/people, and being unquestioning & uncritical just because geographically they happen to be from your local area? Answers on a postcard, please. The columns are well expressed with a cynical humorous approach, and mainly address scene-related issues, like supporting bands and pit behaviour. The **Dregs of Humanity/ BA Baracus/Upside Down Flag** NSW tour diary (a tour I was on, but in another van) had some interesting observations on the cities and scenes visited. I can see ITS becoming an important zine for those who take the DIY road through the Brisbane punk scene. Email Neil to find out about getting yourself a copy: thenetisforlosers@minorthreat.com or write via PO Box 668, Booval DC QLD 4304, Australia.

HEAVY METALLECTUAL: Subtitled *The Magazine For Intellectual Metalites* (Sept. 1999) My favorite article of this issue is "Use The Dialectic, Or Destroy It? Nietzsche Or Hegel, Which Way For Metal's Future?"

Other articles include "Quantum Mechanics vs Quiet Riot" and "Chaos Theory, does it work with a Gibson guitar?" You can order the zine from Ozzy Chomsky, POB 666, Cambridge MA 07231

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EXPERIMENTAL VEGANISM: (July 1999) This is the research report magazine of *SEPTEP* (Scientists Encouraging People To Eat Plants). Here, they describe research on pure vegan diets and how they change people. The zine is heavy on the results of animal testing. My favorite is a report concerning laughing hyenas who were fed a pure vegan diet for six months. The result? They stopped laughing. Order it from: Peta Disbaby, 142 Broccoli Lane, San Francisco CA 91322

ROIT COSMOPLLLLLLLLLLITAN (Sept. 1999) a fashion magazine for Grrrrls. It has all the tips a modern Riot GRRRL needs. Articles in this issue include "How to Tell if Your Glasses Are Pointy Enough?" and "Ten Ways To Make Sure Your Pocket Book Doesn't Detract From Your Combat Boots." My favorite is "What Color Lipstick Brings Out The Feminist in You?" To order, Grrrls send $2 to RC CIlla, POB 936, Olympia WA 99982 (Note, Boys who want to order this will need to enclose an extra $2.50, for handling.)

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SKINHEAD CIRCUMCISION: Subtitled *Why Only Have One Skinned Head?* (October 1999) The magazine is devoted entirely to photos of skinheads without foreskins. Hard, soft, drooping, risen... even one or two in action. There's a darling picture of Ian Steward (RIP) with his surprisingly full throbber. I don't know how they got it. You can get it from: Not Quite As SHARP Inc, 23 Snippet Lane, Moyl PA 32411

Shout out "You Wanker!" in the style of "Gouranga" at Krishnas in town. Amazingly I did it to one while he was talking to a member of the public, and he broke off what he was doing, obviously chuffed as hell, to shout a cheery "Gouranga" back to me, before actually realising what I'd said and then looking a bit silly. This may even work at SHELTER gigs!

→ from Bald Cactus

Urban Hermit #8 and #9 • Sarah rocks the mic in a big way, with her hip-hop girl poet speak and rad urban anthropological style observations of dude culture, sharehouse chaos & in-the-closet queerness. Sarah says fuck that to Seattle & low-paying menial employment & fuck yeah to hitching around Hawaii and organic-farm-in-the-jungle hijinks. "Confused wandering people like all the kids with rucksacks living out deluded Jack Kerouac fantasies. Like all the train-hopping, food not bombing punk kids. Like all the bands on tours that will lose them money. Like all the people who just get up & decide to leave it all one day, even if they have to come back." Confused wandering vibes - or staying-in-one-place angst... either way, I can dig it.

1122 E. Pike, #910 Seattle WA 98122, USA.

No Longer Blind # 8

No Longer Blind is an Australian zine created for the highest stakes and by the highest standards, giving us a heady mix of hardcorepunk, art, politics and revolution that brings to mind zines like Inside Front, Slave & Reflections. The interviews include a posthumous **Spitboy** one with Adrienne (a true rad-womyn), as well as ones with **Syndicate, the Swarm, Aluminium Noise** and **What Happens Next?** There's also an inspiring chat with Greg Bennick of **Trial** (a band who you will be forgiven are on a "bigger level" than they really are with their chitchat about flying out a drummer for their CD recording): unlike the rest of the hardcorepunk world, I listen to Trial and I'm left wondering what the big fucking deal is – I just don't seem to *get* them at all, ya know. However, I really like their lyrics and I am forever interested in what Greg has to say, so that in itself makes the Trial interview a must-read for me – highly recommended. Some of the columns are a bit hit-and-miss in conveying their point, but the column by Michelle Jury (of No Apologies zine) on DIY, gardening and sXe is particularly wonderful and a definite highlight for its critical, analytical and personal approach. Other features address religion, being accused of rape, and the art-and-revolution connection, as well as a passionate review section and the lively letters forum. Input from editor Dan is not as prominent as in previous issues, but makes up for this with a piece on the World Economic Forum protests in Melbourne. It manages to bring together political action, personal struggle, travel, friends & punk in a really amazing way that highlights how hard it is to smash the state when you've got a broken heart or you feel alienated from your allies – a great piece of writing, and pretty much all I could ask for in any article. Meanwhile, it clicked to me that the format of this NLB is almost exactly identical to Inside Front so my advice to Dan would be to cast off these constraints and create the zine more in his own image, while still acknowledging the importance of influences. I'm not about pointing out perceived inconsistencies/hypocrisies, however it was certainly weird to witness the presence of a Victory Records advert amongst the otherwise DIY program. Well, Dan is constantly working on perfecting the NLB formula, and this issue represents his most focussed effort to date - bringing it just that little bit closer to zine perfection, making No Longer Blind pretty much THE best zine to come out of Australia in a long time. Write to PO Box U69, W'Gong University, Wollongong NSW 2500; nxlxb@yahoo.com

A Million Filaments #2

The name of this zine should be taken literally, as this is a cutnpaste collection of clippings, information and flyers, which the creator hopes will inspire thought around the issue of consumption. Although the format allows for issues such as food, drugs, straight edge, ecology, anti capitalism & advertising to emerge, actual content is few and far betweeen. The most substance is to be gleaned from the essay on consumerism (which looks at actual, possible alternatives to multinational supermarket hell) and the piece on "free postcard improvement" (a great situationist tactic for urban guerilla distribution of propaganda). I felt bombarded by the sheer volume of information presented in this zine, and would suggest not simply reprinting stand-alone flyers, but rather, actually taking the time to personally explain a political viewpoint, and then perhaps making reference to a flyer in that context. While I love non-computerised cutnpaste chaos at the best of times, this zine really did result in overload, as there was simply way too much going on and the reproduction quality was all over the shop. Now go straight to the review of #3, which is a fantastic & inspired effort that definitely comes recommended.

ENGINE

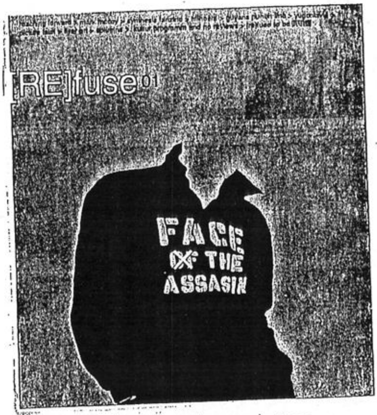
Improve your social standing today!

Issue 6 gives you the inside dope on todays' hitmakers. Feederz, MK Ultra, Benumb, Dahmer, Kill The Man Who Questions, Smogtown, Stitches, Juggling Jugulars, Mrtva Budounost, Kastraatio Flesh Eating Creeps and Crucial Response.

$3 US $5 Euro $7 Asia

PO Box 64666 Los Angeles, CA 90064

[Re]fuse #1



OK what can I say? Imagine the computerised "cutnpaste-as-artform" layout that **Coalition Records** have totally made their own & combine this with the impassioned critical, political, personal writing of **It's Raining Truths** zine – and there you have it, two Netherlands hardcorepunk projects collaborating to produce one awesome DIY punk publication. This **[re]fuse** has interviews with **Mark McCoy** (punk art maker, ex-Charles Bronson singer, The Oath etc), **Laura Synthesis, Mihoen!, Guyana Punch Line**; articles on Yugoslavia, DIY culture, old gig flyers and photos, and the Kultur Programm (Coalition Records mailorder list). Definitely send a couple of bucks to the [Re]Fuse kids & hook yourself up with what they've got going on. Hugo de Grootstraat 5, 518 EB Den Haag, Netherlands <refuse_fanzine@hotmail.com>

These Boots

I first met Tracey when I was doing a stall at the Mindsnare/Day of Contempt all-ages show in Brisbane, & she gave me a copy of her zine **These Boots**, which was pretty damn exciting, yet another Brisbane zine! Through presenting a zine workshop with Tracey, we've had loads of in-depth chats and I've got to know what an awesome person she is. Tracey has a really positive outlook with a lot of energy and support for other scenesters – and this is really reflected in the positive, upbeat tone of her writing in These Boots. Tracey's number one love is ska, but she's also into the various punk/hc subgenres too, and definitely knows what she's talking about in relation to bands and records. Well apart from Op Ivy & Choking Victim & the like, I'm not really much into ska at all, an utterance I'm sure These Boots would consider to be verboten, though I am pretty excited to know that someone else digs Brian Setzer Orchestra! With a few of the band interviews, I thought it would be nice if they could keep my reading attention span a little bit longer by going a little bit deeper. The "mostly music" interview approach leads me to muse that perhaps they are too closely aligned with what I call the "wide-eyed uncritical fan band-interview" approach – or maybe it's just that ska bands prefer to concentrate on the "hep hep pick it up" skanking thing more than actually discussing music/politics/the meaning of it all. Or maybe I'm just too picky! Lay-out wise, I think Tracey's personality could really be reflected a lot more - text-heavy pages with the same font and an occasional scanned photo/cover/image just aren't going to do These Boots justice. I'm not complaining that it's computerised, just that it could be a little more creatively constructed. Perhaps an introduction spelling out her perspective/approach for These Boots would be a useful & welcome addition for new readers. Obviously, obsessive ska-fanatics and posi-kids should look no further than here. Send some postage money to Tracey at: GPO Box 1606, Brisbane Qld 4001, Australia; skacrazy@hotmail.com

A Million Filaments #3

Emily has really outdone herself this time, and positively improved AMF in practically every way. She writes about the zines, photos, docos, activism & culture-jamming that she's been spending her time on. She's got this really world-unweary tone, like when she talks about the stirrings of a nomadic feeling – and I definitely feel like we have a lot in common. AMF comes out of a hardcore context, & although music is the catalyst for a lot of the content here, it isn't the main focus - apart from the piece on an At The Drive In show that talks about violence and the here-we-are-now-entertain-us mentality. Thought-provoking, informative, punk.... and fun. Visually, this is a mix of messy cut-n-paste & nice handwritten bits. Email Emily for ordering details: ~~heavens2betzi@minorthreat.com~~ new addy: ryhthm_house-books@yahoo.com.au

Inside Front
"Leading Cause of Injury and Death to Young People"
Issue Number 12, May 1999
Featuring a Requiem for Refused an 11-song 6" Record by Finland's Umlaut and
all the Passion & Fury of Hardcore Punk.

How about doing a tribute (with pictures) to Australian punk pioneer Tracey Pew who died recently of an epileptic fit?
Seems like no-one really cares, eh!
Greg,
Adelaide, SA

Someone does, Greg. See issue 298.

No Apologies #4

Living in the world of hardcorepunk as I do, I constantly encounter so many radical/ revolutionary ideas, so so many *possibilities*. Although I cherish all the many zines and records that enter my life, so often I'm still left feeling empty, cos rarely is there content which directly discusses ways of emotionally negotiating this world, building our mental weaponry as it were. Some things certainly get *close* – a lotta zines have some rad personal content I relate to, and emo diaries with a confessional tone are certainly comforting in knowing you're not alone.

But in the punk scene, there's still a huge gap in terms of concrete discussions about widely-experienced issues that are actually rarely talked about outside counselling sessions, conferences/journals and the community sector.

So, this is of course where **No Apologies** comes into the picture! To me, this zine is an example of when punk goes beyond mere cultural production to that *next level* where it becomes truly empowering and useful, showing us how we don't need the experts and the institutions to figure this shit out in our lives. These ladies are so radi-cool! Their feminist style is full of anarchist, vegan sxe punk fury, and this is a springboard for some very important discussions about sexuality, abuse, depression, activism. **[I almost immediately regret using words like "sexuality, "abuse" and "depression", cos they can sound so empty and huge and *textbook*-ish, when I just fire them off like that – but this is def. not the case w/No Apologies].**

Most of the articles draw on [our] personal lived experience, as well as being linked to theories and perspectives but without setting themselves up as "experts." Like, there's an amazing article on self-care and survival that talks about "caring for the carer", activist burnout, vicarious traumatisation and just generally ways of taking care of our minds/bodies/selves. it ends with a cool list (lists always rock so hard!) of suggestions for making room for beautiful ecstatic experiences, crazy unhibited fun and meaningful rituals in our daily lives. [redacted]. There's also stuff on control and power and violence in relationships, and being in a psychiatric institution. Other luscious content includes feminist comix, vegan recipes, refugee stuff, some rad gender-aware punk lyrics. I'm not sure whether I've articulated everything I've wanted to say about this zine, and just before I called Michelle and (probably very awkwardly!) [redacted] told her what I've just told you about what this zine means to me.. So, in the words of **No Apologies**: **"Have a revolution on the inside and in your everyday lives. I'm working on it, too."** This zine is free (send postage) and I'm sure they'd be down for trading.

Write to: PO Box 390, Engadine NSW 2233, Australia. Or in the UK: Kirsty, 238 North Road West, Plymouth Devon PL1 5DF, UK.

Mishap #12 and #13

Mishap is sure to be appreciated by book-lovin', bike-ridin', homebrewin', skull-and-crossbones pirate punk kids everywhere. This zine has "stories, analysis, dreams, anger, laughter, frustration, memories, hopes, anger, condemnations, despair" – strongly influenced by Ryan's anarcho/punk/feminist leanings and residency in the radical utopia of Eugene, Oregon. (Oh yeah, he even writes about transient traveller kids offering zip-all to the communities they fleetingly pass through & creating possibilities in your own town - as well as the comforting pleasure he gets from feeling settled at home with his books/records/cats/garden). Most of us punk kids write to prisoners at some point, so issue #12 is essential for its practical tips and Ryan's account of being hassled for radical images/content, & general insane bureaucratic bollocks like page limit restrictions and publications not allowed to have handwriting on them. He's included Mail Violation Notices and corres-pondence with the infuriating prison authorities. Issue #13 has fiction, fiction, zine & book (yay!) reviews, misspent petty crime youth stories, and loads of other cool stuff. Bland sparse layout, using a typewriter and a minimalist cutandpaste approach...the words are what counts, kids! **Write to: PO Box 5841, Eugene OR 97405, USA.**

Happy Pancakes #2

Riva told me her zines are usually full of frivolity and silliness, but this installment is distinctly angry and outspoken. In particular, there's a critical article directed at the Bris punk scene (but also the punk scene in general), with regard to violent dancing, image and "unity." Specific references to Bris bands/people has made this quite an (in)famous little article indeed...read it to form your own opinion. Also check out the recipes, which give traditional meat-and-3 veg cuisine the vegan touch (I can't believe how much garlic she uses in one recipe, like 10 cloves!!!). There's also lots of frivolous bits-n-pieces like shagging etiquette and Aqua being the greatest pop band ever. **Write: PO Box 716/Fortitude Valley Q 4006/Australia; electroidriva @hotmail.com**

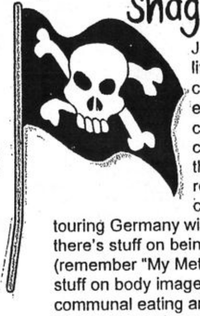
Morgenmuffel ♥

After reading loads of gushing Morgenmuffel reviews, I was super-excited to get a whole bunch of Isy's zines in the mail. Isy lives in that liberal-minded vegan/queer/punkrock seaside haven known as Brighton (I'm so jealous!) and her zine is full of comix about her life/loves/ politix. Cool strips on crap jobs she's had, sleeping in, living with 10 other people, going to Turkey, being a hoarder, crushes, cooking for protests/blockades, old anarchist working class heroes, the war on terrorism, anti-art, favourite cooking tunes. There's also book reviews and hilarious lists of things she hates ("when people talk in extremely soft 'nonviolent' voices", social workers, performance artists, "people who get their kit off all the time and dangle their bits in your face and think that's being 'unrepressed"). Obviously, this is so damn good and yes the ladies are taking over! I've got issues 5, 7 & 10 – write to Isy and get the lot: **Box B, 21 Little Preston Street, Brighton BN1 2HQ, UK.**

The Union #1 (so many first issues!)

Rudee has put together an actual glossy printed maga/zine... ooh-ooh, very schmick and slick. Humorous interviews totally annhilating unsuspecting members of **Botch, Grade, MK Ultra, Kill the Man Who Questions** & most memorably **The Locust**.. Some amusing intra-scene humour for the modern graduate-student hardcore kid. There's also "hardcore products" incl. **Swing Kids** undergarments, "unity" sports socks & skaterpunk belts (like the **Day of Contempt** ones!!!) Best you email europeanmanhood @ yahoo.com.

Shag Stamp #8



Jane is one sassy lass, telling us transglobal tales of stripping, life-modelling and the development of her very own burlesque caberet persona Minx Grille. and in the process, she manages to effortlessly reference art, activism, "the feminine", and pop culture. Jane's one helluva writer and she's got this fantastic wry cynical outlook and a very nonplussed blasé approach (esp. re: the sex-industry). this issue of Shag Stamp also has a tone of reflection and retrospect, looking back at the "the cider and crusties" era in Jane's life. she writes about squalid sharehouses, touring Germany with Submission Hold, cleaning pubs, & UK traveller festivals. also there's stuff on being sexually harassed and the NYC crackdown on sexwork (remember "My Metro Card" by letigre). Jane's now residing in Denmark and there's stuff on body image in relation to saunas, and thoroughly loving the experience of communal eating and squat kitchens...I eagerly await her next despatch. Love your work, lady! **Write to: Jane S. Stamp, C/- Mohawk Beaver/ Poste Restante, Norrebro Postkontor/2200 Kobenhavn N, Danmark; janeminx@yahoo.com**

In Til Stumps #2

from Nolongerblind #9

Initially, I was very taken by the nice, hand-done yet arty lo-fi layout and lettering of this zine, kinda like a **Combat Wounded Veteran** or **Scrotum Grinder** record insert - - yes, Neil has outdone himself in the eye-candy department. And now, I've had a chance to read it properly, and comment on substance as well as style. From the editorial with its bold statements ("I came to the conclusion about what's wrong with 'hardcore journalism': editorial mixed with gospel"), to righteous realism ("I have the answer to all your problems – they don't bloody exist") – look the fuck out! There are in-person chats with **Brain Resin, NS Rogue, To Sha Mun Da** – enjoyable, but I do prefer the inspired, angry and cynical rants, addressing sexism in emo, the breakup of Neil's band, democracy, politics in the Brisbane punk scene, and the importance of the DIY ethic in the punk scene (using all-boy examples, I might add! I just can't turn off the gender critique, can I!!) There is also a rant on 4ZZZ (Brisbane community radio) that makes some good critical points and contains the now (in)famous "gawdawful ambient noise" line. A zine to make you think. Recommended. **Write: PO Box 668, Booval DC 4304; thenetisforlosers@minorthreat.com**

Ideas is Matches #3

I received this on 09/11 and when I wasn't seeing televised images of planes flying into US govt buildings, I was drinking green tea and reading Clodagh's thoughts and feelings. She writes in this totally delightful and very addictive personalised diary-style, and it's underpinned by DIY and anti-capitalist politix. There are wonderful ramblings on travelling around Europe, adjusting to normal life in Dublin again, work, becoming single, putting on gigs, a love of punkrock, bikes and alternative health. This is the type of per-zine that I can get totally attached to. **Write: 57 Woodview, Lucan, Co. Dublin, Ireland; clodagh@gurlmail.com**

destroy #1

Destroy is all about giving props to Australian hardcore, in particular the Byron Bay hc scene. Yeah what Byron Bay hardcore scene, you may well be asking. And indeed, that region of NSW is known more for its hippy capitalist enterprises than its DIY hardcorepunk happenings. But there is a fledgling, Victory-styled hc scene in **XByron BayX**, and they've got the tattoos and hc dance moves to prove it! However, all these references to "the lads" and the absence of visible girlstyle presence gives me the distinct feeling that the gender imbalance scales are definitely tipped to the side of all things boysy. One gig review says "Thanx to all the hot girls that showed up. Rock on lads...The Byron Bay Hardcore crew, we killed it!" and there's a reference to "some gay fat pissed guy who got up and sung but was totally burnt by the lads." Oh no! What I do like about Destroy, however, is that you can see Jed's hardcore development right before your eyes, he's got photocopied lyrics, band contacts, show reviews, shout-outs, distro details etcetera. I'd like to see Jed take these influences and not simply regurgitate them, but use the inspiration to make his own, original contribution. Destroy is low on content, but high on energy, perhaps indicative of a future positive direction. **Email: jghardcore99@hotmail.com**

circle one #1

"Hardcore punk fanzine" proclaims the cover - and so it is, in a very down-to-earth, diy, non-m'stream way. The Circle One mission is to make us aware that hc punk existed in Australia pre-**Toe to Toe/Day of Contempt**, with Cade's article on old aussie hardcorepunk exposing the kids to antipodean punk/hc pioneers like **Death Sentence, Depression, Psychotic Maniacs & Civil Dissident**. Yeah, all those bands that hark back to a simpler time, of completely unpretentious, fucked-off, bored suburban youth [redacted], before punk was dominated by nerdy emo-hc grad students (ahem!). Ints w/ **Deadstare** and a worthwhile one w/the man of mystery, Graham from **Resist Records** (shop in Sydney). Now if he could only do a centrefold poster that I actually want to put on my wall! Send a coupla bucks to **Cade Perrin, 10/47 Pacific Street, Main Beach Q 4217, Australia.**

...more zine reviews

It's Raining Truths #4

It's such a blast to see this zine, as Pytrik has a total passion for critical analysis and sociological inquiry, as well as a total love of punkrock and hardcore: woo yeah! One part of It's Raining Truths I particularly love is Pytrik's diary entries which combine his personal feelings and events in his day-to-day life with political happenings in the wider world and observations on media reports ie. the situation in Kosovo, some very honest thoughts on pornography. Of course, this style of writing really puts issues into the context we actually experience them in and it definitely makes for some fucking amazing reading... I just eat up every word of this. There is also a piece on anorexia which is academically structured and written more in the tone of an essay being submitted for a university assessment. The interview I loved the most was the political dialogue with (that excellent Spanish hardcore band) **E-150**, as it is a great source for insight into the struggle for Basque independence. It has some perspectives I was truly surprised to see expressed, and due to the deficiencies of the mainstream media, it was such a pleasure to be able to get this sort of critical commentary in a zine. Pytrik rocks! I rate this!! Write to Pytrik **c/o Topaas 1, 5231 kl s-hertogenbosch, netherlands; pytrik_sjm@hotmail.com.**

"Zines allow me to do things I sometimes find very difficult to do in real life ie. be assertive, articulate and to speak uninterrupted." -**Diane, Weapons of Mass Construction zine**

Beating Hearts of the World Unite!

While in Newcastle for the zine fest, I found a note left on my bed complimenting my Submission Hold paraphernalia and telling me about the **Beating Hearts of the World Unite** zine project. It was a nice introduction to the Beating Hearts kids, and I immediately got the impression that this was a project that the creators really cared about. And upon seeing a copy of the finished product, I am still marvelling about what we punk kids are capable of creating when we let our diy imaginations run wild. It is a truly beautiful zine that is constructed with passion and lavished with lots of nice handmade aesthetic touches (pasted-in photos, hand-stamping and whatnot). I have spent many hours poring over the pages and absorbing the contents...ahhh, a zine with some *substance*! Lots of "revolution in everyday life" sentiments, accounts of anti-globalisation protests, interview with a sex trade worker, art, book reviews...and poetry that doesn't suck! Just in case you got the impression that the zine world/punk scene is somewhat homogenous and dominated by people aged 18-25, you'll be pleasantly surprised to see that the contributors include people from a range of age groups/backgrounds. Considerable column space is given to addressing the complexities and confusions around **non-monogamy**, as well as a review of the Ethical Slut. Non-monogamy is a part of sexuality that is so often filled with feelings of wild jealousy and hurt and confusion, so the more discussion about this topic the better. Anyone who is examining how they structure their relationships/desires in accordance with societal norms would enjoy this article very much. >>>In the first few days following **September 11 2001** my head was constantly being filled with images of aeroplanes flying into buildings and I was feeling the raw emotion of it all, but it didn't take too long until I started thinking a little more critically about the implications of these events. The email that **Clamor** sent out (incidentally reprinted in Beating Hearts) was one of the first things to really make explicit some of the concerns that had been stirring in my imagination – and here, **Arundhati Roy** takes it further in her "war is peace" essay. Apart from having my eyes opened, I was also completely moved by her expressive and stirring words...wow. >>> Beating Hearts are obviously from a punk upbringing, but go beyond simply discussing the merits of hardcore records (thank fuck!) – you could say that they're more like Harbinger than Inside Front, to use a **Crimethinc** analogy. This is a zine that I like to hold close to my heart and carry around in my bag with me for emergency reading. Tres recommended! Available for trade of zines/poems/mix tapes/artwork/patches... stuff and things, you get the picture. P.O. Box 444, Wollongong NSW 2520, Australia; **beatinghearts@angelfire.com**

Eat Shit

The kind of zine name that goes down very well with the postoffice nazis! Some good columns and writing, with a particular emphasis on sharing information and building punk networks. Vegan recipes, APLAN (**Anarchist Prisoners Legal Aid Network**), and what every good crust-core zine needs...an **Agathocles** interview! Lots of flyers for band/political projects, so at times the layout is a bit hard to negotiate, but mostly there's more order than chaos. Good if you like the opportunity to get your hands on a whole bunch of info, not as good if you prefer to get to know the authors a little more (and I guess I'm used to reading a lot of personal zines). Definitely worth trading for. **Write to ES: BX 4766, SLT CA 96157, USA; far792@cs.com**

zines...

Mindless Commodity #5

Sydney cutnpaste crust punk zine, with a really refreshing attitude – and yes indeed, even a **Fleas & Lice** interview, a band who always have something humourous & intelligent to say. However, they do seem rather fixated on the Australian punk scene's chronic heroin problem, which I don't think is really as dire a situation as they believe it to be. (And I've also just read the **Code 13** Australia/New Zealand tour diary in which Felix makes this comment about the predilection of NZ punks to pot smoking, adding that "you'd have to move to Australia to be a serious junkie." Obviously, impressions of a scene are based on certain, select representations, which I think in this case may have been overly amplified, as my experiences in the Australian punk scene mean that I regard hc kids with heroin habits as an exception, rather than the rule/typical/usual). Anyhoo! One of my favourite pieces in this issue of MC is the travel diary from Melbourne which incorporates gigs, punk networks & outsider observations, replete with non-jaded idealism and enthusiasm that really conveys that sense of arriving in a new city full of possibilities. Bu don't give up on Sydney, as Spider has written an essay/review of an animal liberation benefit they did which had some rockin & right-on bands as well as raising some funds for animal lib. Obviously DIY is about more than cheap records and zines, and Spider the homebrew aficionado brings us his guide to making cirrhosis cider in a completely DIY manner (and in a debate about sterilisation in the homebrew process, Aaron & I quoted the bit about **Amebix** and **Disorder** making good brew in filthy conditions!!). Also on the DIY tip, there is a guide to making space cookies of the vegan Anzac variety. Spider is able to produce issues of Mindless Commodity with much gusto and on a regular basis, making it a good resource for up-to-date Australian punk scene happenings. But, if the MC formula was to be enhanced, what suggestions, constructive criticism or feedback would I give? It would be wonderful to see some of Spider's interests & obsessions be further explored perhaps by the way of theme issues – like, a whole issue examining punk art or vegan cooking or gentrification, achieved via the way of focussed interview questions, columns, articles, reviews etc. Theme issue or not though, **Mindless Commodity** still comes recommended. **Write to** PO Box 279, Enmore NSW 2042, Australia

So Bad, It's Good #6

So Bad, It's Good turns its attention to some of the more ocker aspects of the Australian pop cultural landscape, and then tears them to shreds in a very humorous, almost affectionate manner: sorta like that movie The Castle. Witness for example the historical, sociological and personal reflection on the muscle shirt; I laughed out loud several times reading this. The article on The Footy Show also caused much uncontrollable laughter. And ya gotta see the photo-essay on Simon's hair, which follows his development from afro, to devil-lock, to new-wave mohawk, to workplace-friendly rats tail (aka "business up the front, party out the back"!!). **Write to: PO Box 12013, A'Beckett St, Melb Vic 3000, Australia; sobad_ itsgood @hotmail.com**

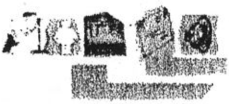
Set Fire to My Home

There are 3 issues of **Set Fire to My Home**: **part 1** (Burn Burdens Burn), **part 2** (Escape) and **Part 3** (Mixed Up). Each issue follows a similar formula, and essentially it's a pretty damn basic one - fairly short columns about fairly ordinary stuff…but I'm so smitten! Luke has a lotta diary-style entries about fucking up, feeling shit, & not having a single friend in the entire world. Obviously, there's a lot of self-deprecation to be found here, and he is quite fond of saying what a dork/loser he is. Some of the stories even have an immature, juvenile, almost puerile feel to them, yet contain a loveable charm all of their own!!! No music, no interviews, no arty academic essays, just raw, honest writing that makes no attempts to be "cool" – I'm very attached to this little zine. I esp. recommend the travel ("Escape") issue which includes a cross-country Catharsis chase and makes the US sound completely unappealing!! Not sure of postal addy, so **email: trouble_sleeping@yahoo.com**

The Conspiracy

The Conspiracy

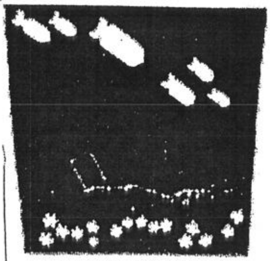
Subtitled, **"Life, Passion, Counterculture"** you just know this is gonna rock like a mofo and make you feel damn good about diy hardcorepunk. Newsprint zine with the columns/interviews/reviews format ala HAC, except the **Take 4 Collective** publish The Conspiracy from their HQ in Manila and are not US-centric. Heaps of interesting columns and reviews, including my favourite review of plf ever!!! Columns by agents from all over: New Zealand, Mexico, Philipines, and the patron-saint of the Thailand hc scene Chris Luppi!! Loads of kids (m/f) have contributed to the gender issue, and each member of the collective writes a piece on why the need for a wimmin's issue. ("What? A grrl issue in a zine run by almost male collective?") Discussions on gender with Wendi W.R.I.N.G; Karen Sapling Thoughts, Loi Dissent; Myka Fuckedbycondition. Then of the non-Phili ladies: Christine Slug and Lettuce; Elena Not Just Boys Fun; Ira Extra Shit (Jakarta); Isy Morgenmuffel (woo!!); Julia Voice (Russia), Kerry Help, My Snowman's Burning!… aaaand yours truly! Although I usually cringe when I read interviews I've done, I enjoyed looking back over this one, and was ecstatic to see what all the rad ladies have to say about the gender issues that affect us so much. This is a pretty damn magnificient zine and those hyper/active Conspiracy kids should be be feeling very justifiably proud. Go kids go! **Write to these kids with the quickness: Butch and Dangie Regala, Take 4 Collective, PO Box 3900, CPO Manila 1000, Philippines; getintouchxxx@yahoo.com**



Bald Cactus

Wa-hey it's a funny-as-hell, pissed-off rant-zine! Andy's like the anarcho-political version of one of those hilariously sarcastic English comedians - he even disses them for turning into lame-ass product-endorsing sellouts of the present day. Also: justice for prisoner Mark Barnsley, cops, comebacks for religious doorknockers; and one against "big words" (like onomatopoeia). Personally though, why bother saying "a word that is pronounced exactly as it sounds" when you can say such a fanastically excellent word such as onomatopoeia? Only Andy could make me laugh like a fool at such things. Ints with **Eastfield, xChokewordx, Brezhnev, Rudimentary Peni**. Bald Cactus epitomises the sarcastic-as-hell, take the piss English kinda humour with bonus anarcho-political approach! And guess what? Andy's a dad now! "Yeah I know, me someone's dad!" **Write: PO Box HP171, Leeds, W.Yorks LS6 IXX, England**

No Apologies #4



15th Precinct

Although I know Bianca personally, this is the first time I've felt like I've got to know her through her zine, as she has started to let her self shine through so much more: yay! To me, zines are like letters to the world, or at least letters to your friends/comrades where you can fill in the blanks for them on what's been happening in your life and in your head. This issue has a lotta content and substance, no "throwaway" filler to be found. Travel diary from Bianca's trip to the US, interviews with grrrls in the punk scene, protest "reviews" - *puh-lenty* of inspired writing on interesting topics. Music-wise, Bianca and I really aren't too alike at all, she's got the spotlight on stuff like AFI, Pennywise, Shock Records – not too many familiar faces for me. She has been developing her zine formula for awhile now and it's one that works well, not to mention comes out regularly - Bianca is the unstoppable zinester girl! All her zines comes with a CD compilation of Australian bands, new issue out now. MRR endorsed! **Email: bianca@freeedom-from-fear.net**

"a map of the world that doesn't include utopia is not even worth glancing at"

Engine

This is one quality pro-thrash zine, indeed. I like how Matt writes with such hyper-enthusiasm, talking about embracing and engaging with hardcore right now, instead of romanticising days gone by or thinking "there's nothing happening anymore". just like the **Jello/Mojo** song about "Nostalgia for an age that never existed", y'know. Great columns, great pro-zine attitude (has the MRR format of having zine reviews followed by an interview with an inspiring zinester , in this case Steve **Attitude Problem**). Matt has a fantastic in-person interviewing style, so he really knows how to extract and elicit some killer responses and get a meaningful dialogue happening – in fact, his **Feederz** interview even made it into the **Zine Yearbook**. The reviews didn't hold my attention as much, altho' the last-minute handwritten reviews made me think that Matt's superneat handwriting could lend itself to a little **Riot** zine style layout (although he's probably cursing the very thought of such a suggestion)! **Write to: PO Box 64666, Los Angeles CA 90064, USA**

ideas is matches #3
august 01

Direct Hit #1

Although this is issue #1 of Direct Hit, Mel's previous zine was the rad + rulin' No Barcodes Necessary, so this is kinda an extension that formula. The layout is well-done column-style - but it's text-fucking-heavy with lots of small print, so get out your eyeglasses deary. Mel's got loads of killer substance: travel diary from a trip around Europe (Mel? A ladies man?!); great interview with super-womyn Jen Angel, the inspired individual behind such publications of distinction as **MRR**, **Clamor** and **Fucktooth**; and generally loads of DIY thrash fun. Comes w/an **Active Minds/Urko** (rip Jas Toomer) split 7". Woo! **Write to: Mel Hughes, PO Box 36, Armagh BT60 3PQ, N.Ireland; barcod@freenetname.uk** (and yes that is *barcod*).

Mangelslakt

It seems Nick and Emily are from the worldwide hardcore pride school of thought, with this issue of Mangelslakt being the "Pacific Rim Punk Special". Unless you're a post-office nerd or distro type, you many not even know what the "pacific rim" refers to, let alone be in the loop with the scene happenings. There are many contributed scene reports, mostly with an emphasis on Profane Existence styled crust punk; nice to see some familiar names pop up. **I gotta say though, scene reports all too frequently get reduced to brief listings covering each and every lame-ass band that ever existed, rarely inspiring you to want to further investigate the particular scene at all. You know the kind of thing I'm talking about, "xGeneric Hardcore Bandx are heavy as fuck hardcore. They've got a new record out on Scene God Records (contact address that you know you'll never use in parentheses)."** So although standard-issue scene reports suck, there is enough interesting content in Mangelslakt that you will only need to call upon your perseverance occasionally. **Write to PO Box 580402, Minneapolis MN 55458-0402, USA; mangelslakt@aol.com**

MISHAP #13

How am I supposed to finish the zine reviews when I keep getting more cool zines every time I go to the PO Box? ↓

Pointing the Finger

Ints w/Atom and His Package, HHH, Good Clean Fun, Rick ta Life, Strong Intention. For fans of Mr T, wrestling and hardcore. write to Ben (weirdweekends@hotmail.com).

Flowers I Stole from graves

rants and stories galore on unemployment, enforced sobriety, art wankers, & int w/Haymaker. Interestante. write: 63 Park Street, Erskineville NSW 2043, Australia; asitdies@ozemail.com.au

I Think So

Esther's zines rock: homosexual animal behaviour, living in a warehouse, thoughts on escape from the city, recipes, Palestine, "Hedwig and the Angry Inch" review & list of movies to cut out & take w/ you to the videoshop. Write: PO Box 2029, Lygon St Nth, East Brunswick VIC 3057, Australia; esther_bighair@yahoo.com

Laughter and the Sound of Teacups

Written on the 23rd day of every month documenting Vanessa's wonderful observations about ordinary everyday stuff. write: PO Box 1879, Strawberry Hills NSW 2012, Australia.

What Photos Didn't Take

split zine, done by two friends documenting their friendship in all its glory, the parts that photos didn't take. I love it! PO Box 390, Engadine NSW 2233.

A Bone to Pick with Venus

dazzling poetica w/ a glorious focus the confusions and complexities surrounding love, non/ monogamy, life and all that jazz. write::: rubyred100 @hotmail.com

Short, Fast & Loud (all issues)

This is a widely circulated hardcore zine in which mus of the short fast and loud variety is the order of the day, although editor Chris Dodge concedes that long sl and heavy is also acceptable, but definitely draws the line at "enemy territory" aka emo. So for those of us who've bee pining for **Monkeybite**, **Beans and Rice** and their ilk, **SF+L** is a worthy successo with the contributors pool being made up by a bunch of the movers-and-shakers o the extreme hardcore scene, ensuring that the DIY hardcorepunk content is delive However, I must say that they get a slap on the wrist for their ambivalent attitude towards reviewing zines, although props have to go to Matt Average for his pro-z column, which ultimately works out better than throwing zines in with the record reviews where they get zip attention anyway. Oh yeah, and before all you fanatica powerviolence collector nerds go looking on ebay for the back issues you've miss I should inform you that starting at issue #5 was an editorial joke at our expense! this "2nd issue" is a focussed effort, with a comprehensive review section, some decent features and some of the best layouts witnessed in a long time. In the "Wh are they now?" punk history section, you can find out whether Dutch hardcore legends **Larm** are still collecting punk points, while the "**And One for the Ladie** women's section spotlights roadie/ DIY book distributor/photographer **Karoline Collins**. Column-wise, SF+L is more often dedicated to powerviolence rather tha "politics", with some discussion of its mythical and fabled origins in early **MITB** and **CAP CAS** shows. Sure the angle of recounting a personal punk history and h PV got co-opted by every damn kid is an interesting one, and it's cool to see it recorded (albeit open to being recited as absolute fact by punk geeks "Powerviolence? But it's not even a genre! It was just a joke between a few friends!"). BUT – I would much prefer to see a discussion of precisely why it is th 5 friends in the USA can take a self-invented buzzword like "powerviolence" and whether they like it or not, have it elevated to international status and recognition. Obviously, being from the US is a central part of "naming" new directions and shi in the scene, cos you know, me & my friends could start calling our bands "banda thrash" or something, & it would never go beyond Australian shores! Anyhoo, reflector of mainstream cultural imperialism or not, those who embrace DRI, flannelette shirts & circle pits will most likely wanna check this publication out. **Note new address (also for Slapaham Records HQ): PO Box 7337, Alhambra CA 91802-7337, USA; shortfastandloud@slapaham.com** → (soon to be muerte

and of the big print-run, regularly-issued newsprint (maga)zines:

Reflections (the one w/Vique Simba)

Slug and Lettuce (♡) (always) hippy-punk!

Heartattack (the "age" issue) → not just cos it's got my int. w/Dregs of Hu

Maximumrockandroll: not for the ads, for the **columns** and theme issues (punk parent education, queer punk)

Punk Planet (they have some killer journalistic style ints. & investigative stories, but Music-wise, like whatever)

We Want The World and We Want it On Fire!

this is Dan (no longer) No Longer Blind's new zine: regularly-issued, review-focussed Slug and Lettuce Australian stylee! (W)riot to: PO Box U69, W'Gong University, Wollongong NSW, australi

eau d'bedroom dancing

(an outro of sorts)

it's a little while since I wrote the introduction to this zine (I wrote the zine from late 2000-03, and yes, I am one of those zinesters that doesn't actually write the intro at the last minute!), so I thought an outro was in order.. I wrote about how I had just quit my job and was exploring better living through unemployment!..but that my ingrained work-equals-worth ideology was getting in the way of things. since then, I have had a nice little pattern of work for a few months–quit job–hit the road–live wild and free for a bit–then do it all over again. I quit my last job, went to Sydney for the anti-WTO protests and then onwards to Melbourne, where Carolyn (& her rad household) let me invade their lovely abode for a while. oh what a nice time of exploring/coffee/late nights/art/zines/emo talks/vegan food/Buy Nothing Day/Critical Mass/copious amounts of punk rock (sigh)

[[oh, I have to mention two zine projects I got my hands on while in melb: **Zone One** is an amazing newsprint maga/zine that is *so* aesthetically beautiful and *so* full of art/revolution/adventure - I really do get a feeling of creative excitement and inspiration whenever I pick this up (email civil@antimedia.net). I also got my hands on the borderhacking publication **Desert Storm**, which was produced after the Woomera detention centre actions in australia. wow, some extremely thought-provoking writing about refugees and borders, as well as generally discussing the shift from chants-megaphones-marches "speechification" to more autonomous, engaging, creative forms of protest. for me, desert storm was essential in taking feelings I'd had stirring about political action being part of the continuum of active resistance/passionate existence, and expressing them in amazing, intelligent, influential words. more info on getting a copy at **http://www.antimedia.net/ desertstorm/**]]

and well, back to *me me me* again! I don't think it would be quite right to write about all the personal details, but I will say that I broke up with my bf after a long time, and what I do want to write about is the scary feeling of imagining life without that one special person in the whole world who is there for you no matter what. but well, like Crass said "love keeps you seeing just the one and others not existing" and I think it's pretty true. I have become so used to relying on "that one special person" for all kinds of emotional things/reassurances about anxieties and insecurities and all the rest…but already, I know it's up to me to figure out that there are so many other amazing people in this world who I can choose to share stuff with, if I take that step. I think this relates to what I wrote earlier in the zine about my fears of truly connecting with people, that there are so many possibilities and so many people I can potentially relate to in this world, but I just have to throw aside my constraints and inhibitions. I guess this ties in w/accelerated time travel (I'll get to that in a minute) and the right, amazing new people coming into your life at the exact right moments (although that's not to say that I still don't get that uneasy anxious all-alone feeling in the pit of my stomach at certain random times)…

(so it seems like my days are ruled by some very distinct feelings... a lot of the time I want to hide away from the world in my bedroom, and this is punctuated by fleeting moments of joy where I get that ecstatic feeling of being totally in love and excited about everything. which makes me wonder whether it's an inevitable and inescapable truth that only "moments" are possible in this world as it is)..

"hey mom, how come we never had that talk where you let me know what people are really like? now I can't help but cry when I think of how much more I loved the fortress of board games, candy and action figures that bombarded me as a child. sometimes I close my eyes and pretend that I'm there again." (liner notes to "five year old mentality" by **the assistant**) I guess this says something about that feeling I can't quite put my finger on, of wanting to hide from the outside world and stay at home in a nice little world of my own design. the writing in the assistant record seems pretty nostalgic, yet I am *not* nostalgic for those days when my world was much smaller.. I am addicted to things that give me this feeling *now*. I love being able to feel like I've temporarily escaped the harshness of the cut-throat anxious cruel fucking world. I love my refuge from that world, my little space of cosy exile, my bedroom - where I can lie on my bed, gaze out the window or stare into eternity, listen to mixtapes, drink cups of tea, with stacks of books, zines, letters, photos and other nice stuff by my side. le tigre's song "eau d'bedroom dancing" also rocks my world and expresses something about insecurities, vulnerabilities and dancing alone in your bedroom, away from the gaze of the outside world "no one to criticize me.."

but! sometimes when I venture outside, there are so many ecstatic moments and exhilarating experiences awaiting or waiting to be created…you know when you get that totally invincible, unstoppable feeling from taking over places and spaces with your friends and closest strangers, running through the empty streets, laughing maniacally, dancing like nothing else matters! and just staying up late, talking lots and sleeping not much. the times when I really start to feel like I'm living in the endless summer of an 80s teen movie or the epic chorus of a b.o.s.s. song!..and really, it has just been so incredibly cool having such radical, creative, damn cool people constantly in my life.

"given the chance I'd stay in this chorus forever where everything ugly in this world is sadly beautiful" - Against Me!

yeah I feel like I am living in accelerated travel time, where I have got the wide-open-eyes travel experience thing happening, but alas, I am not actually travelling so I am (sadly enough) not expecting such amazing experiences. usually, at the slow sensible friendship pace, I would get to know someone over months, seeing each other at shows/protests/meetings/whatever and gradually getting through the "nice to meet yous" and then *maybe it would get to the next level of friendship, maybe in like 6 months we'll be real friends who can count on each other and experience stuff. alas, all that has been thrown aside lately for the much more exhilarating version that exists in accelerated travel time where everything happens so much more suddenly and so much more excitingly. accelerated travel time, where connections are instant, and a couple of hours can feel like knowing a person for a lifetime, where you become instantly inseparable and intensely close and it seems like normal life is suspended from that moment on.

"take me out tonight, because I want to see people and I want to see lights" - the Smiths

the lyrics of the smiths express something about this feeling, that the world is falling apart and I am searching for people who are looking for the same thing, something, real connections, interactions, all-consuming in-the-moment friendships and adventures in the empty streets of the consumerscape metropolis. I like what my friend loocy wrote about this (and of course the smiths connection): "people always say that childhood is the best time of your life but screw that, now is the best time of my life. the more I experience and the more people I meet the happier I am to be alive. we feel like it sums up us here and now, "I want to see people and I want to see lights". like we are a bunch of people who are coming together because we are all looking for something and we are going to create it!"

inspiration of the immediate moment: Wat Tyler, Leatherface, Billy Bragg, Contropotere, Mutiny, Sixty Stories, Jawbreaker, Kylesa, Chris(tine)'s columns in Slug & Lettuce, Vique Simba's columns in HAC, nothingnicetosay.com (the coolest punkrock comix ever.), the brisbane zine grrrl gang (loocy villagebike, melamoo lesbian terrorist, carmen ugly duckling) & rad activist kids for recent inspiration... revolution summer. over and out.

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australia
unigeek@yahoo.com

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